both at Modena. The colossal bronze seated statue of Julius III., at Perugia, cast in 1555 by Vincenzo Danti, is one of the best portrait-figures of the time.

The chief sculptor and architect of the 17th century was the Neapolitan Bernini (1598–1680), who, with the aid of a large school of assistants, produced an almost incredible quantity of sculpture of the most varying degrees of merit and hideousness. His chief early group, the Apollo and Daphne in the Borghese casino, is a work of wonderful technical skill and delicate high finish, combined with soft beauty and grace, though too pictorial in style. In later life Bernini turned out work of brutal coarseness,[1] designed in a thoroughly unsculpturesque spirit. The churches of Rome, the colonnade of St. Peter's, and the bridge of S. Angelo are crowded with his clumsy colossal figures, half draped in wildly fluttering garments,—perfect models of what is worst in the plastic art. And yet his works received perhaps more praise than those of any other sculptor of any age, and after his death a scaffolding was erected outside the bridge of S. Angelo in order that people might walk round and admire his rows of feeble half-naked angels. For all that, Bernini was a man of undoubted talent, and in a better period of art would have been a sculptor of the first rank; many of his portrait-busts are works of great vigour and dignity, quite free from the mannered extravagance of his larger sculpture. Stefano Maderna (1571-1636) was the ablest of his contemporaries; his clever and much admired statue, the figure of the dead S. Cecilia under the high altar of her basilica, is chiefly remarkable for its deathlike pose and the realistic treatment of the drapery. Another clever sculptor was Alessandro Algardi of Bologna (1598?-1654).

In the next century at Naples Queirolo, Corradini, and Sammartino produced a number of statues, now in the chapel of S. Maria de' Sangri, which are extraordinary examples of wasted labour and ignorance of the simplest canons of plastic art. These are marble statues enmeshed in nets or covered with thin veils, executed with almost deceptive realism, perhaps the lowest stage of tricky degradation into which the sculptor's art could possibly fall.[2] In the 18th century Italy was naturally the headquarters of the classical revival, which spread thence throughout most of Europe. Canova (1757-1822), a Venetian by birth, who spent most of his life in Rome, was perhaps the leading spirit of this movement, and became the most popular sculptor of his time. His work is very unequal in merit, mostly dull and uninteresting in style, and is occasionally marred by a meretricious spirit very contrary to the true classic feeling. His group of the Three Graces, the Hebe, and the very popular Dancing-Girls, copies of which in plaster disfigure the stairs of countless modern hotels and other buildings on the Continent, are typical examples of Canova's worst work. Some of his sculpture is designed with far more of the purity of antique art; his finest work is the colossal group of Theseus slaying a Centaur at Vienna (see fig. 22). Canova's attempts at Christian sculpture are singularly unsuccessful, as, for example, his pretentious monument to Pope Clement XIII. in St. Peter's at Rome, that to Titian at Venice, and Alfieri's tomb in the Florentine church of S. Croce. Fiesole has in this century produced one sculptor of great talent, named Bastianini. He worked in the style of the great 15th-century Florentine sculptors, and followed especially the methods of his distinguished fellow-townsman Mino da Fiesole. Many of Bastianini's works are hardly to be distinguished from genuine sculpture of the 15th century, and in some cases enormous prices have been paid for

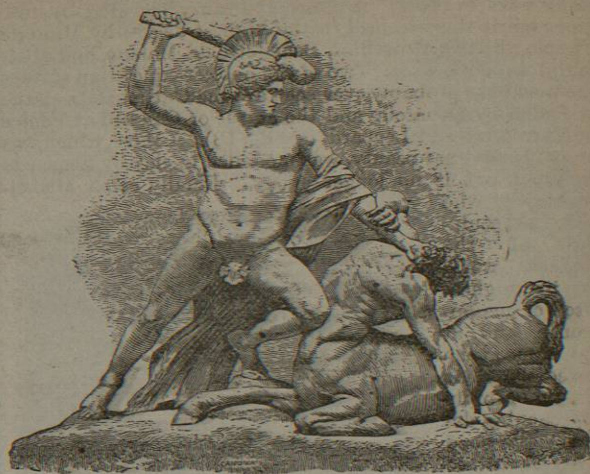

FIG. 22.—Colossal marble group of Theseus and a centaur, by Canova, at Vienna.

them under the supposition that they were mediæval productions. These frauds were, however, perpetrated without Bastianini's knowledge.

Scandinavia, &c.—By far the greatest sculptor of the classical revival was Bertel Thorwaldsen (1770-1844), an Icelander by race, whose boyhood was spent at Copenhagen, and who settled in Rome in 1797, when Canova's fame was at its highest point.[3] He produced an immense quantity of groups, single statues, and reliefs, chiefly Greek and Roman deities, many of which show more of the true spirit of antique art than has been attained by any other modern sculptor. His group of the Three Graces is for purity of form and sculpturesque simplicity far superior to that of the same subject by Canova. No sculptor's works have ever been exhibited as a whole in so perfect a manner as Thorwaldsen's; they are collected in a fine building which has been specially erected to contain them at Copenhagen; he is buried in the courtyard. The Swedish sculptors Tobias Sergell and Johann Byström belonged to the classic school; the latter followed in Thorwaldsen's footsteps. Another Swede named Fogelberg was famed chiefly for his sculptured subjects taken from Norse mythology. W. Bissen and Jerichau of Denmark have produced some able works,—the former a fine equestrian statue of Frederick VII. at Copenhagen, and the latter a very spirited and widely known group of a Man attacked by a Panther.

Within recent years Russia, Poland, and other countries have produced many sculptors, most of whom belong to the modern German or French schools. Rome is still a favourite place of residence for the sculptors of all countries, but can hardly be said to possess a school of its own. The sculptors of America almost invariably study at one of the great European centres of plastic art, especially in Paris. Hiram Powers of Cincinnati, who produced one work of merit, a nude female figure, called the Greek Slave, exhibited in London in 1851, lived and worked in Florence. A number of living American sculptors now reside both there and in Rome.[4]

[1] The Ludovisi group of Pluto carrying off Proserpine is a striking example, and shows Bernini's deterioration of style in later life. It has nothing in common with the Cain and Abel or the Apollo and Daphne of his earlier years.

[2] In the present century an Italian sculptor named Monti won much popular repute by similar unworthy tricks; some veiled statues by him in the London Exhibition of 1851 were greatly admired.

[3] See Eug. Plon, *Vie de Thorwaldsen*, Paris, 1867.

[4] On Italian and Spanish sculpture, see Vasari, *Trattato della Scultura*, Florence, 1568, vol. i., and his *Vite dei Pittori, &c.*, ed. Milanesi, Florence, 1880; Rumohr, *Italienische Forschungen*, Leipsic, 1827-31; Dohme, *Kunst und Künstler Italiens*, Leipsic, 1879; Perkins, *Tuscan Sculptors*, London (1865), *Italian Sculptors* (1868), and *Hand-book of Italian Sculpture* (1883); Robinson, *Italian Sculpture*, London, 1862; Gruner, *Marmor-Bildwerke der Pisaner*, Leipsic, 1858; Ferreri, *L'Arco di S. Agostino*, Pavia, 1832; Symonds, *Renaissance in Italy*, London, 1877, vol. iii.; Crowe and Cavalcaselle, *Hist. of Painting in Italy*, London, 1866, vol. i.; Selvatico, *Arch. e Scultura in Venezia*, Venice, 1847; Ricci, *Storia dell' Arch. in Italia*, Modena, 1857-60; Street (Arundel Society), *Sepulchral Monuments of Italy*, 1878; Gozzini, *Monumenti Sepolcrali della Toscana*, Florence, 1819; De Montault, *La Sculpture Religieuse à Rome*, Rome, 1870—a French edition (with improved text) of Tosi and Becchio, *Monumenti Sacri di Roma*, Rome, 1842; Cavallucci and Molinier, *Les Della Robbia*, Paris, 1884; Cicognara, *Monumenti di Venezia*, Venice, 1838-40; Burges and Didron, *Iconographie des Chapitaux du Palais Ducal à Venise*, Paris, 1857; Richter, "Sculpture of S. Mark's at Venice," *Macmillan's Mag.*, June 1880; Temanza, *Vite degli Scultori Veneziani*, Venice, 1778; Diedo and Zanotto, *Monumenti di Venezia*, Milan, 1839; Schulz, *Denkmäler der Kunst in Unter-Italien*, Dresden, 1860; Brinckmann, *Die Sculptur von B. Cellini*, Leipsic, 1867; Eug. Plon, *Cellini, sa Vie, &c.*, Paris, 1882; Moses and Cicognara, *Works of Canova*, London, 1824-28; Piroli, Fontana, and others, a series of engraved *Plates of Canova's Works*, s. l. et a.; Giulliot, *Les Artistes en Espagne*, Paris, 1870; Carderera y Solano, *Iconografia Española, Siglo XI.-XVII.*, Madrid, 1855-64; *Monumentos Arquitectonicos de España*, published by the Spanish Government, 1859, and still in progress.

TECHNICAL METHODS OF THE SCULPTOR.

The production of bronze statues by the *cire perdue* process is described in the article METAL-WORK, vol. xvi. p. 72; this is now but little practised out of Paris.

For the execution of a marble statue the sculptor first models a preliminary sketch on a small scale in clay or wax. He then, in the case of a life-sized or colossal statue, has a sort of iron skeleton set up, with stout bars for the arms and legs, fixed in the pose of the future figure. This is placed on a stand with a revolving top, so that the sculptor can easily turn the whole model round and thus work with the light on any side of it. Over this iron skeleton well-tempered modelling-clay is laid and is modelled into shape by the help of wood and bone tools; without the ironwork a soft clay figure, if more than a few inches high, would collapse with its own weight and squeeze the lower part out of shape. While the modelling is in progress it is necessary to keep the clay moist and plastic, by squirting water on to it with a sort of garden syringe capped with a finely perforated rose. When the sculptor is not at work the whole figure is kept wrapped up in damp cloths. A modern improvement is to mix the modelling-clay, not with water, but with stearin and glycerin; this, while keeping the clay soft and plastic, has the great advantage of not being wet, and so the sculptor avoids the chill and consequent risk of rheumatism which follow from a constant manipulation of wet clay. When the clay model is finished it is cast in plaster. A "piece-mould"[1] is formed by applying patches of wet plaster of Paris all over the clay statue in such a way that they can be removed piecemeal from the model, and then be fitted together again, forming a complete hollow mould. The inside is then rinsed out with plaster and water mixed to the consistency of cream till a skin of plaster is formed all over the inner surface of the mould, and thus a hollow cast is made of the whole figure. The "piece-mould" is then taken to pieces and the casting set free. If skilfully done by a good *formatore* or moulder the plaster cast is a perfect facsimile of the original clay, very slightly disfigured by a series of lines showing the joints in the piece-mould, the sections of which cannot be made to fit together with absolute precision. Many sculptors have their clay model cast in plaster before the modelling is quite finished, as they prefer to put the finishing touches on the plaster cast,—good plaster being a very easy and pleasant substance to work on.

Pointing the marble.

The next stage is to copy the plaster model in marble. The model is set on a large block called a "scale stone," while the marble for the future statue is set upon another similar block. The plaster model is then covered with a series of marks, placed on all the most salient parts of the body, and the front of each "scale stone" is covered with another series of points, exactly the same on both stones. An ingenious instrument called a pointing machine, which has arms ending in metal points or "needles" that move in ball-socket joints, is placed between the model and the marble block. Two of its arms are then applied to the model, one touching a point on the scale stone while the other touches a mark on the figure. The arms are fixed by screws in this position, and the machine is then revolved to the marble block, and set with its lower needle touching the corresponding point on the scale stone. The upper needle, which is arranged to slide back on its own axis, cannot reach the corresponding point on the statue because the marble block is in the way; a hole is then drilled into the block at the place and in the direction indicated by the needle, till the latter can slide forward so as to reach a point sunk in the marble block exactly corresponding to the point it touched on the plaster mould. This process is repeated both on the model and on the marble block till the latter is drilled with a number of holes, the bottoms of which correspond in position to the number of marks made on the surface of the model. A comparatively unskilled *scarpellino* or "chisel-man" then sets to work and cuts away the marble till he has reached the bottoms of all the holes, beyond which he must not cut. The statue is thus roughly blocked out, and a more skilled *scarpellino* begins to work. Partly by eye and partly with the constant help of the pointing machine, which is used to give any required measurements, the workman almost completes the marble statue, leaving only the finishing touches to be done by the sculptor.

Among the ancient Greeks and Romans and in the mediæval period it was the custom to give the nude parts of a marble statue a considerable degree of polish, which really suggests the somewhat glossy surface of the human skin very much better than the dull loaf-sugar-like surface which is left on the marble by modern sculptors. This high polish still remains in parts of the pedimental figures from the Parthenon, where, at the back, they have been specially protected from the weather. The Hermes of the Vatican Belvidere is a remarkable instance of the preservation of this polish. Michelangelo carried the practice further still, and gave certain parts of some of his statues, such as the Moses, the highest possible polish in order to produce high lights just where he wanted them; the artistic legitimacy of this may perhaps be doubted, and in weaker hands it might degenerate into mere trickery. It is, however, much to be desired that modern sculptors should to some extent at least adopt the classical practice, and by a slight but uniform polish remove the disagreeable crystalline grain from all the nude parts of the marble.

A rougher method of obtaining fixed points to measure from was occasionally employed by Michelangelo and earlier sculptors. They immersed the model in a tank of water, the water being gradually allowed to run out, and thus by its sinking level it gave a series of contour lines on any required number of planes. In some cases Michelangelo appears to have cut his statue out of the marble without previously making a model—a most marvellous feat of skill.

In modelling bas-reliefs the modern sculptor usually applies the clay to a slab of slate on which the design is sketched; the slate forms the background of the figures, and thus keeps the relief absolutely true to one plane. This method is one of the causes of the dulness and want of spirit so conspicuous in most modern sculptured reliefs. In the best Greek examples there is no absolutely fixed plane surface for the backgrounds. In one place, to gain an effective shadow, the Greek sculptor would cut below the average surface; in another he would leave the ground at a higher plane, exactly as happened to suit each portion of his design. Other differences from the modern mechanical rules can easily be seen by a careful examination of the Parthenon frieze and other Greek reliefs. Though the word "bas-relief" is now often applied to reliefs of all degrees of projection from the ground, it should, of course, only be used for those in which the projection is slight; "basso," "mezzo," and "alto rilievo" express three different degrees of salience. Very low relief is but little used by modern sculptors, mainly because it is much easier to obtain striking effects with the help of more projection. Donatello and other 15th-century Italian artists showed the most wonderful skill in their treatment of very low relief. One not altogether legitimate method of gaining effect was practised by some mediæval sculptors: the relief itself was kept very low, but was "stilted" or projected from the ground, and then undercut all round the outline. A 15th-century tabernacle for the host in the Brera at Milan is a very beautiful example of this method, which as a rule is not pleasing in effect, since it looks rather as if the figures were cut out in cardboard and then stuck on.

The practice of most modern sculptors is to do very little to the marble with their own hands; some, in fact, have never really learnt how to carve, and thus the finished statue is often very dull and lifeless in comparison with the clay model. Most of the great sculptors of the Middle Ages left little or nothing to be done by an assistant; Michelangelo especially did the whole of the carving with his own hands, and when beginning on a block of marble attacked it with such vigorous strokes of the hammer that large pieces of marble flew about in every direction. But skill as a carver, though very desirable, is not absolutely necessary for a sculptor. If he casts in bronze by the *cire perdue* process he may produce the most perfect plastic works without touching anything harder than the modelling-wax. The sculptor in marble, however, must be able to carve a hard substance if he is to be master of his art. Unhappily some modern sculptors not only leave all manipulation of the marble to their workmen, but they also employ men to do their modelling, the supposed sculptor supplying little or nothing but his name to the work. In some cases sculptors who are neither one nor the other, but who suffer under an excess of popularity, are induced to employ aid of this kind on account of their undertaking more work than any one man could possibly accomplish,—a state of things which is necessarily very hostile to the interests of true art. As a rule, however, the sculptor's *scarpellino*, though he may and often does attain the highest skill as a carver and can copy almost anything with wonderful fidelity, seldom develops into an original artist. The popular admiration

[1] Moulds made in one or few pieces, from which the cast can only be extracted by destroying the mould, are called "spoil-moulds." A large number of casts can be made from a "piece-mould," but only one from a "spoil-mould."

for pieces of clever trickery in sculpture, such as the carving of the open meshes of a fisherman's net, or a chain with each link free and movable, would perhaps be diminished if it were known that such work as this is invariably done, not by the sculptor, but by the *scarpellino*. Unhappily at the present day there is, especially in England, little appreciation of what is valuable in plastic-art; there is probably no other civilized country where the state does so little to give practical support to the advancement of monumental and decorative sculpture on a large scale—the most important branch of the art—which it is hardly in the power of private persons to further.

Literature.—On the general history of Christian sculpture, see Agincourt, *Histoire de l'Art*, Paris, 1823; Du Sommerard, *Les Arts au Moyen-Âge*, Paris, 1839-46; Cicognara, *Storia della Scultura*, Prato, 1823-44; Westmacott, *Handbook of Sculpture*, Edinburgh, 1864; Lübke, *History of Sculpture*, Eng. trans., London, 1872; Ruskin, *Aratra Pentelici* (six lectures on sculpture), London, 1872; Viardot, *Les Merveilles de la Sculpture*, Paris, 1869; Arsenne and Denis, *Manuel . . . du Sculpteur*, Paris, 1858; Clarac, *Musée de Sculpture*, Paris, 1826-53; Demmin, *Encyclopédie des Beaux-Arts plastiques*, Paris, 1872-75, vol. iii.; Didron, *Œuvres de Bronze du Moyen-Âge*, Paris, 1859; Fortnum, *Bronzes in the South Kensington Museum*, 1877; Finochietti, *Scultura in Legno*, Florence, 1873; Anon., *Ornati del Coro di S. Pietro de' Cassinesi a Perugia*, Rome, 1845. See also the lists of works given in the preceding pages, and those in the articles on individual sculptors and in that on METAL-WORK. (J. H. M.)

SCURVY, or SCORBUTUS, a morbid condition of the blood, manifesting itself by marked impairment of the nutritive functions and by the occurrence of hæmorrhagic extravasations in the tissues of the body, and depending on the absence of certain essential ingredients in the food.

In former times this disease was extremely common among sailors, and gave rise to a frightful amount of mortality. It is now, however, of rare occurrence at sea, its cause being well understood and its prevention readily secured by simple measures. Scurvy has also frequently broken out among soldiers on campaign, in beleaguered cities, as well as among communities in times of scarcity, and in prisons, workhouses, and other public institutions. In all such instances it has been found to depend closely upon the character and amount of the food. It has been supposed that a too limited diet, either in amount or variety, might induce the disease; but an overwhelming weight of evidence goes to prove that the cause resides in the inadequate supply or the entire want of fresh vegetable matter. The manner in which this produces scurvy is not quite clear. Some high authorities have held that the insufficient supply of potash salts, in which vegetables are rich, is the procuring cause; but it has been found that the mere administration of these salts will neither prevent nor cure scurvy. Hence, while it is probable that this may be one of the factors concerned in the production of the disease, the want of other vegetable constituents, especially vegetable acids, is of still greater importance. Besides this essential defect, a diminution in the total amount of food, the large use of salted meat or fish, and all causes of a depressing kind, such as exposure, anxiety, bad hygiene, &c., will powerfully contribute to the development of the disease. See DIETETICS, vol. vii. pp. 207-208.

The symptoms of scurvy come on gradually, and its onset is not marked by any special indications beyond a certain failure of strength, most manifest on making effort. Breathlessness and exhaustion are thus easily induced, and there exists a corresponding mental depression. The countenance acquires a sallow or dusky hue; the eyes are sunken; while pains in the muscles of the body and limbs are constantly present. The appetite and digestion may be unimpaired in the earlier stages and the tongue comparatively clean, but the gums are tender and the breath offensive almost from the first. These preliminary symptoms may continue for weeks, and in isolated cases may readily escape notice, but can scarcely fail to attract attention where they affect large numbers of men. In the further stages of the disease all these phenomena are aggravated in a high degree and the physical and mental prostration soon becomes extreme. The face looks haggard; the gums are livid, spongy, ulcerating, and bleeding; the teeth are loosened and drop out; and the breath is excessively fetid. Extravasations of blood now take place in the skin and other textures. These may be small like the petechial spots of purpura (see PURPURA), but are often of large amount and cause swellings of the muscles in which they occur, having the appearance of extensive bruises and tending to become hard and brawny. These extravasations are most common in the muscles of the lower extremities; but they may be formed anywhere, and may easily be produced by very slight pressure upon the skin or by injuries to it. In addition, there are bleedings from mucous membranes, such as those of the nose, eyes, and alimentary or respiratory tracts, while effusions of blood-stained fluid take place into the pleural, pericardial, or peritoneal cavities. Painful, extensive, and destructive ulcers are also apt to break out in the limbs. Peculiar disorders of vision have been noticed, particularly night-blindness (nyctalopia), but they are not invariably present, nor specially characteristic of the disease. The further progress of the malady is marked by profound exhaustion, with a tendency to syncope, and with various complications, such as diarrhœa and pulmonary or kidney troubles, any or all of which may bring about a fatal result. On the other hand, even in desperate cases, recovery may be hopefully anticipated when the appropriate remedy can be obtained. The composition of the blood is materially altered in scurvy, particularly as regards its albumen and its red corpuscles, which are diminished, while the fibrine is increased.

No disease is more amenable to treatment both as regards prevention and cure than scurvy, the single remedy of fresh vegetables or some equivalent securing both these ends. Potatoes, cabbages, onions, carrots, turnips, &c., and most fresh fruits, will be found of the greatest service for this purpose. Lime juice and lemon juice are recognized as equally efficacious, and even vinegar in the absence of these will be of some assistance. The regulated administration of lime juice in the British navy, which has been practised since 1795, has had the effect of virtually extinguishing scurvy in the service, while similar regulations introduced by the British Board of Trade in 1865 have had a like beneficial result as regards the mercantile marine. It is only when these regulations have not been fully carried out, or when the supply of lime juice has become exhausted, that scurvy among sailors has been noticed in recent times. Besides the administration of lime or lemon juice and the use of fresh meat, milk, &c., which are valuable adjuvants, the local and constitutional conditions require the attention of the physician. The ulcers of the gums and limbs can be best treated by stimulating astringent applications; the hard swellings, which are apt to continue long, may be alleviated by fomentations and frictions; while the anæmia and debility are best overcome by the continued administration of iron tonics, aided by fresh air and other measures calculated to promote the general health.

SCUTAGE or ESCUAGE was one of the forms of knight-service (see KNIGHTHOOD, REAL ESTATE). It was practically a composition for personal service. When levied on a knight's fee it was called scutage uncertain, as its amount depended upon the present needs of the crown. Scutage certain was a socage tenure, and consisted in the payment of a sum fixed in amount and payable at regular times. Scutage appears to have been first imposed on the occasion of the Toulouse War in 1159. Magna Charta (§ 12) forbade the levy of scutage unless *per commune consilium regni*. It appears to have fallen into disuse in the reign of Edward II., and was finally done away with by the Act abolishing feudal tenures (12 Car. II. c. 24).

SCUTARI (Turkish, *Üsküdar*), anciently *Chrysopolis*, a seaport town of Turkey in Asia, on the eastern shore of the Bosphorus, opposite Constantinople (see plan, vol. vi. p. 305), of which it is regarded as a suburb. Climbing the slopes of several hills in the form of an amphitheatre, its houses generally painted in red, distinguished by a number of mosques adorned with numerous minarets, possessing some fine bazaars and public baths, and merging farther inland into burying-grounds, gardens, and villas, Scutari presents a very picturesque appearance, especially when viewed from the bridge of the Golden Horn or approached from the Straits of Constantinople right in front of its most prominent point. The inhabitants are largely engaged in the manufacture of saddlery and silk, muslin, and cotton stuffs; the town also contains granaries and is prized as a fruit-market, more particularly for grapes, lemons, and figs. The population is estimated at 60,000 (entirely Mohammedan, with the exception of some Jews). The streets, especially the main street leading from the pier to the barracks, are in general much wider than those of Constantinople. The city includes eight mosques. Behind the landing-place is the Büjük Jami (great mosque), surmounted by a cupola and a minaret and presenting terraces mammillated by small leaden domes. The centre of the square is adorned by a fountain of simple architecture. The mosque of Selim III., farther in the interior of the city, is likewise flanked by two minarets and surmounted by a cupola. The most elegant mosque, however, is the Valide Jami or mosque of the dowager sultana, surmounted by two minarets, built in 1547 by the daughter of Solyman. Another prominent mosque, on the right of the main street and south of Büjük Jami, is Jeni Jami (new mosque). Other noticeable buildings are the barracks built by Selim III., forming a handsome and vast quadrangle surmounted by a tower at each angle, and whose corridors, &c., are calculated to have an aggregate length of 4 miles; an old large red building now used as a military hospital, and during the Crimean War as a hospital for the English sick and wounded; a seraglio of the sultans; a convent of howling dervishes, a simple wooden structure of two stories fronting a small cemetery. Other business quarters of the town deserving mention are Jeni Mahalle (new quarter) and the Dohanjilar Mejdani (tobacco merchants' square). The most characteristic feature, however, of Scutari is its immense cemetery, the largest and most beautiful of all the cemeteries in and around Constantinople, extending over more than 3 miles of undulating plain behind the town.[1] In the centre of the ground rises the magnificent dome, supported by six marble pillars, which Sultan Mohammed erected in memory of his favourite horse. Close to the barracks, on the Bosphorus, the scene of Miss Nightingale's labours, 8000 English dead are overshadowed by a large granite obelisk. Immediately behind the town is the mountain of Bulgurlu clad in evergreen savins and red beeches, one of the plateaus of which is a favourite holiday resort. Its summit commands a very extensive view. In the plain of Haidar Pasha close by, between the cemetery and Kadikoi (judge's village, anciently Chalcedon), the English army lay encamped during the Crimean War. In front of Scutari, on a low-lying rock almost level with the water and about a cable's length from the shore, rises a white tower 90 feet high, now used as a lighthouse, called "Leander's Tower," and by the Turks Kiz-kulessi, or the "Maiden's Tower." The first printing press in Turkey was set up at Scutari in 1723.

Its ancient name Chrysopolis most probably has reference to the fact that there the Persian tribute was collected and reposited, as at a later date the Athenians levied there too a tenth on the ships passing from the Euxine. Its more modern name of Üsküdar, signifying a courier who conveys the royal orders from station to station, commemorates the fact that formerly Scutari was the post station for Asiatic couriers, as it is still the great rendezvous and point of departure of caravans arriving from and destined for Syria, Persia, and other parts of Asia, and the spot whence all travellers and pilgrims from Constantinople to the East begin their journeys.

[1] The cemetery is intersected with numerous paved alleys, and the tombstones are inscribed with verses of the Koran gilded on a dark blue ground and bearing each simply the name of the deceased. The monuments of the men are distinguished each by a turban, those of the women each by a lotus leaf. The nature of the carved turban indicates the rank of the deceased and the fashion of the time to which it refers, so that the tombstones present the sculptured history of the Mohammedan head-dress from the date of the Turkish conquest. Each corpse is allowed a separate grave, never desecrated either by axe or spade. This cemetery lying in Asiatic ground is on that account the more desired as a burial-place by pious Mahommedans, and holds half the generations of Stamboul (probably some 3,000,000 persons).

SCUTARI (Turkish, *Scodra*; Slavic, *Skadar*), the capital of North Albania, at the south end of the lake of the same name, with a population of 24,500 in 1880 (mostly Mohammedans). There is only one street with any pretensions to regularity. The straggling town is built on the low flat promontory formed by the Bojana, which takes off the waters of the lake to the Adriatic, and the river which flows into the lake after crossing the plain between Scutari and the mountains of Biskassi. In winter the town is often flooded by the Bojana. The mosques and minarets are insignificant; the handsomest of the churches is the Catholic church at the north-east end. In the background is an old Venetian fortress perched on a lofty rock. The town is favourably situated for commerce, being connected by the Bojana with the Adriatic, whence its boats carry the products which descend by the Drina to the mountaineers in exchange for their wool, grain, and dyeing and building woods. There are some manufactures of arms and of cotton stuffs. In 1884 330 ships of 123,923 tons entered the port and 325 ships of 123,713 tons cleared.

Livy relates that *Scodra* was chosen as capital by the Illyrian king Gentius, who was here besieged in 168 B.C., and carried captive to Rome. In the 7th century Scutari fell into the hands of the Servians, from whom it was wrested by the Venetians, and finally, in 1479, the Turks acquired it by treaty. Early in 1885 a beginning was made with the construction of a highway from the roadstead of San Giovanni de' Medici to Scutari.

SCYLAX of Caryanda in Caria was employed by Darius I. to explore the course of the Indus. He started from Afghanistan and is said by Herodotus (iv. 44) to have reached the sea and then sailed to the Gulf of Suez (comp. PERSIA, vol. xviii. p. 569). Scylax wrote an account of his explorations, which is referred to by Aristotle and other ancient writers, but must have been lost pretty early, and probably also a history of the Carian hero Heraclides, who distinguished himself in the revolt against Darius.[2] But Suidas, who mentions the second work, confounds the old Scylax with a much later author, who wrote a refutation of the history of Polybius, and is presumably identical with Scylax of Halicarnassus, a statesman and astrologer, the friend of Panætius spoken of by Cicero (*De Div.*, ii. 42). Neither of these, however, can be the author of the *Periplus* of the Mediterranean, which has come down to us under the name of Scylax of Caryanda in several MSS., of which the archetype is at Paris. This work is little more than a sailor's handbook of places and distances all round the coast of the Mediterranean and its branches, and then along the outer Libyan coast as far as the Carthaginians traded; but various notices of towns and the states to which they belong enable us to fix the date with considerable precision. Niebuhr gave the date 352-348 B.C., others bring it down a year or two later, and C. Müller as late as 338-335, which is only possible if the writer's information was sometimes rather stale. See the discussion in Müller's edition (*Geog. Gr. Min.*, vol. i., Paris, 1855), and against him Unger, in *Philologus*, 1874, p. 29 *sq.*, who con-

[2] See A. v. Gutschmidt, in *Rhein. Mus.*, 1854, p. 141 *sq.*

cludes for the year 347. The latest edition is that of Fabricius (Leipsic, 1878).

SCYLLA AND CHARYBDIS. In Homer (*Od.*, xii. 73 *sq.*) Scylla is a dreadful sea-monster, daughter of Cratæis, with six heads, twelve feet, and a voice like the yelp of a puppy. She dwelt in a sea-cave looking to the west, far up the face of a huge cliff. Out of her cave she stuck her heads, fishing for marine creatures and snatching the seamen out of passing ships. Within a bowshot of this cliff was another lower cliff with a great fig-tree growing on it. Under this second rock dwelt Charybdis, who thrice a day sucked in and thrice spouted out the sea water. Between these rocks Ulysses sailed, and Scylla snatched six men out of his ship. In later classical times Scylla and Charybdis were localized in the Strait of Messina,—Scylla on the Italian, Charybdis on the Sicilian side. In Ovid (*Metam.*, xiv. 1-74) Scylla appears as a beautiful maiden beloved by the sea-god Glaucus and changed by the jealous Circe into a sea-monster; afterwards she was transformed into a rock shunned by seamen. There are various other versions of her story. According to a late legend (Servius on Virgil, *Æn.*, iii. 420), Charybdis was a voracious woman who robbed Hercules of his cattle and was therefore cast into the sea by Jupiter, where she retained her old voracious nature. The well-known line

"Incidis in Scyllam cupiens vitare Charybdim"

occurs in the *Alexandreis* of Philip Gualtier (a poet of the 13th century), which was printed at Lyons in 1558.

Another Scylla, confounded by Virgil (*Ec.*, vi. 74 *sq.*) with the sea-monster, was a daughter of Nisus, king of Megara. When Megara was besieged by Minos, Scylla, who was in love with him, cut off her father's purple lock, on which his life depended. But Minos drowned the undutiful daughter (Æschylus, *Choeph.*, 613 *sq.*; Apollodorus, iii. 15, 8).

SCYMNUS of Chios, a Greek geographer of uncertain date, known to us only by a few references in later writers, but perhaps identical with the Scymnus Chius of a Delphic inscription of the beginning of the 2d century B.C.,[1] was commonly taken to be the author of an imperfect anonymous *Paraphrasis* in verse describing the northern coast of the Mediterranean, which in the first edition (Augsburg, 1600) was ascribed to Marcianus of Heraclea. Meineke showed conclusively that this piece cannot be by Scymnus. It is dedicated to a King Nicomedes, probably Nicomedes III. of Bithynia, and so would date from the beginning of the 1st century B.C. See Müller, *Geog. Gr. Min.*, vol. i., where the poem is edited with sufficient prolegomena.

SCYROS, a small rocky barren island in the Ægean Sea, off the coast of Thessaly, containing a town of the same name. In 469 B.C. it was conquered by the Athenians under Cimon, and it was probably about this time that the legends arose which connect it with the Attic hero Theseus, who was said to have been treacherously slain and buried there. A mythic claim was thus formed to justify the Athenian attack, and Cimon brought back the bones of Theseus to Athens in triumph. The inhabitants of Scyros before the Athenian conquest were Dolopes (Thuc., i. 98); but other accounts speak of Pelasgians or Carians as the earliest inhabitants. There was a sanctuary of Achilles on the island, and numerous traditions connect Scyros with that hero. He was concealed, disguised as a woman, in the palace of Lycomedes, king of the island, when his mother wished to keep him back from the Trojan War; he was discovered there by Odysseus, and gladly accompanied him to Troy. An entirely different cycle of legends relate the conquest of Scyros by Achilles. The actual worship on the island of a hero or god named Achilles, and the probable kinship of its inhabitants with a Thessalian people, whose hero Achilles also was, form the historical foundation of the legends. Scyros was left, along with Lemnos and Imbros, to the Athenians by the peace of Antalcidas (387 B.C.). It was taken by Philip, and continued under Macedonian rule till 196, when the Romans restored it to Athens, in whose possession it remained throughout the Roman period. It was sacked by an army of Goths, Heruli, and Peucini, in 269 A.D. The ancient city was situated on a lofty rocky peak, on the north-eastern coast, where the modern town of St George now stands. A temple of Athena, the chief goddess of Scyros, was on the shore near the town. The island has a small stream, called in ancient times Cephissus. Strabo mentions as its sole products its excellent goats and a species of variegated marble—the latter in great favour at Rome.

SCYTHE AND SICKLE. Till the invention of the reaping machine, which came into practical use only about the middle of the 19th century, scythes and sickles were the sole reaping implements. The scythe is worked with two hands with a swinging motion, while the sickle or reaping hook is held in one hand and the reaper bends and cuts the crop with a shearing or hitting motion. Of the two the sickle is the more ancient, and indeed there is some reason to conclude that its use is coeval with the cultivation of grain crops. Among the remains of the later Stone period in Great Britain and on the European continent curved flint knives have occasionally been found the form of which has led to the suggestion that they were used as sickles. Sickles of bronze occur quite commonly among remains of the early inhabitants of Europe. Some of these are deeply curved hooks, flat on the under-side, and with a strengthening ridge or back on the upper surface, while others are small curved knives, in form like the ordinary hedge-bill. Among the ancient Egyptians toothed or serrated sickles of both bronze and iron were used. Ancient Roman drawings show that both the scythe and the sickle were known to that people, and Pliny makes the distinction plain.[2] Although both implements have lost much of their importance since the general introduction of mowing and reaping machinery, they are still used very extensively, especially in those countries where small agricultural holdings prevail. The principal modern forms are the toothed hook, the scythe hook, the Hainault scythe, and the common scythe. The toothed hook, which was in general use till towards the middle of the 19th century, consists of a narrow-bladed curved hook, having on its cutting edge a series of fine close-set serratures cut like file-teeth, with their edges inclined towards the heft or handle. Such sickles were formerly made of iron edged with steel; but in recent times they came to be made of cast steel entirely. Towards the middle of the century the toothed hook was gradually supplanted by the scythe hook or smooth-edged sickle, a somewhat heavier and broader-bladed implement, having an ordinary knife edge. Both these implements were intended for "shearing" handful by handful, the crop being held in the left hand and cut with the tool held in the right. A heavy smooth-edged sickle is used for "bagging" or "clouting,"—an operation in which the hook is struck against the straw, the left hand being used to gather and carry along the cut swath. The Hainault scythe is an implement intermediate between the scythe and the sickle, being worked with one hand, and the motion is entirely a swinging or bagging one. The implement consists of a short scythe blade mounted on a vertical handle, and in using it the reaper collects the grain with a crook, which holds the straw together till it receives the cutting stroke of the instrument. The Hainault scythe is extensively used in Belgium. The common hay scythe consists of a slightly curved broad blade varying in length from 28 to 46 inches, mounted on a bent, or sometimes straight, wooden sned or snathe, to which two handles are attached at such distances as enable the workman, with an easy stoop, to swing the scythe blade along the ground, the cutting edge being slightly elevated to keep it clear of the inequalities of the surface. The grain-reaping scythe is similar, but provided with a cradle or short gathering rake attached to the heel and following the direction of the blade for about 12 inches. The object of this attachment is to gather the stalks as they are cut and lay them in regular swaths against the line of still-standing corn. The reaping scythe, instead of a long sned, has frequently two helves, the right hand branching from the left or main helve and the two handles placed about 2 feet apart. The best scythe blades are made from rolled sheets of steel, riveted to a back frame of iron, which gives strength and rigidity to the blade. On the Continent it is still common to mould and hammer the whole blade out of a single piece of steel, but such scythes are difficult to keep keen of edge. There is a great demand for scythes in Russia, chiefly supplied from the German empire and Austria. The principal manufacturing centre of scythes and sickles in the United Kingdom is Sheffield.

SCYTHIA, SCYTHIANS. When the Greeks began to settle the north coast of the Black Sea, about the middle of the 7th century B.C., they found the south Russian steppe in the hands of a nomadic race, whom they called Scythians. An exacter form of the name was Scoloti. The inhabitants of the steppe must always have been nomads; but the life of all nomads is so much alike that we cannot tell whether the Scythians are the race alluded to in *Il.*, xiii. 5 *sq.*

The name is first found in Hesiod (Strabo, vii. p. 300) about 800 B.C., and about 689 (Herod., iv. 15) Aristeas of Proconnesus knew a good deal about them in connexion with the ancient trade route leading from their country to Central Asia. From the passage of the Tanais (Don) for fifteen marches north-east through the steppe the country belonged to the nomad Sarmatians, whose speech and way of life resembled those of the Scythians. Then came the wooded region of the Budini, who spread far inland and were probably a Finnish race of hunters with filthy habits.[1] In this region lay Gelonus, the Greek emporium of the fur trade, round which lived the half-Grecian Geloni, probably on the Volga and hardly farther south than Simbirsk. Seven more marches in the same line ran through desert, and then in the country of the Thyssagetæ the road turned south-east, and led first through the country of the Iyrcæ, whose way of hunting (Herod., iv. 22) indicates that they dwelt between the steppe and the forest, but belonged more to the former; the road perhaps crossed the river Ural near Orenburg, and ascending its tributary the Ilek crossed the Mugojar Mountains. Beyond this in the steppe as far as the Sir-Darya and Amu-Darya the traveller was again among Scythians, who were regarded as a branch of the European Scythians. Next came a long tract of rocky soil till the bald-headed Argippæi were reached, a race esteemed holy and seemingly Mongolian, who dwelt on the slopes of impassable mountains, probably the Belur-tagh, and served as intermediaries in trade with the remoter peoples of Central Asia. The description of the fruit on which they subsisted (Herod., iv. 23) suits the *Elæagnus hortensis*, indigenous on the upper Zerafshan. Many notices of ancient writers about Scythia (*e.g.*, as to the eight months winter and the rainy summer) suit only the lands on the first part of this trade road; moreover, the Greeks soon began to extend the name of Scythians to all the nations beyond in a northerly or north-easterly direction. But such inaccuracy is not common till the fall of the Scythian race, when their name became a favourite designation of more remote and less known nations. Our best and chief informants, Herodotus and Hippocrates, clearly distinguish the Scolots or true Scythians from all their neighbours, and on them alone this article is based.

The boundaries of Scythia are, broadly speaking, those of the steppe, which had as wide a range in antiquity as at the present day, cultivable land having always been confined to the immediate neighbourhood of the rivers. But to the west the Scythians went beyond the steppe, and held Great Wallachia between the Aluta and the Danube (Atlas and Ister). Here their northern neighbours were the Agathyrsians of Transylvania, who were perhaps Aryans, though in manners they resembled the Thracians. The Dniester was Scythian as far up the stream as the Greeks knew it. On the Bug were found first the mixed Græco-Scythian Callipidæ and Alazones as far as Exampæus (an eastern feeder of the Bug), then agricultural Scythians (Ἀροτῆρες), who grew corn for export, and therefore were not confined to the steppe. This points to south-east Podolia as their dwelling-place. Beyond them on the upper Bug and above the Dniester were the Neuri, who passed for were-wolves, a superstition still current in Volhynia and about Kieff. On the left bank of the Dnieper the "forest-land" (Ὑλαία) reached as far as the modern Bereslaff; then came the Scythians of the Dnieper (the Borysthenians), who tilled the soil (of course only close to the river), and extended inland to the Panticapes (Inguletz?)[2] and up the stream to the district of Gerrhi (near Alexandrovsk). Herodotus does not know the falls of the Dnieper; beyond Gerrhi he places a desert which seems to occupy the rest of the steppe. Still farther north were the wandering Androphagi (Cannibals), presumably hunters and of Mordvinian race.[3] The nomadic Scythians proper succeeded their agricultural brethren to the east as far as the Gerrhus (Konskaya), and their land was watered by the Hypacyris (Molotchnaya).[4] The royal horde was east of the Gerrhus and extended into the Crimea as far as the fosse which cut off Chersonesus Trachea from the rest of the peninsula, and remains of which can still be traced east of Theodosia. The southern neighbours of the royal Scythians were the savage Taurian mountaineers. Along the coast of the Sea of Azoff the royal horde stretched eastward as far as Cremni (Taganrog); farther inland their eastern border was the Don. They extended inland for twenty marches, as far probably as the steppe itself, and here their neighbours were the Melanchlæni (Black-cloaks).

The true Scythians led the usual life of nomads, moving

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[1] See Rhode, in *Rhein. Mus.*, 1879, p. 153 *sq.*

[2] "Of the sickle there are two varieties, the Italian, which is the shorter and can be handled among brushwood, and the two-handed Gallic sickle, which makes quicker work of it when employed on their [the Gauls'] extensive domains; for there they cut their grass only in the middle, and pass over the shorter blades. The Italian mowers cut with the right hand only" (*H. N.*, xviii. 67).

[1] In Herod., iv. 109, φθειροτραγέουσι is to be taken literally. Plan de Carpin relates the same thing of the Mongols.

[2] Herodotus (iv. 54) makes it an eastern instead of a western feeder of the Dnieper.

[3] The eastern Mordvinians (Ersians) still passed for cannibals in the time of the Arabian travellers.

[4] Herodotus (iv. 56) represents the Gerrhus as a branch of the Dnieper flowing into the Hypacyris, which is not impossible (Von Baer, *Histor. Fr.*, p. 66). But Herodotus himself never travelled beyond Olbia, and what he there learned about the rivers was necessarily vague, except for the parts which the Eastern trade route from Olbia touched. He filled up this imperfect information on analogy, supposing that all these rivers came from lakes, as the Bug did, with which he knew a lake was connected called "mother" of that river (iv. 51, 52, 54, 55, 57).

through the steppe from exhausted to fresh pasture-grounds, their women in waggons roofed with felt and drawn by oxen, the men on horseback, the droves of sheep, cattle, and horses following. They lived on boiled flesh, mare's milk, and cheese; they never washed, but enjoyed a narcotic intoxication in combination with a vapour bath by shutting themselves up within curtains of felt and strewing hemp seed on heated stones. The women, in place of washing, daubed themselves with a paste containing dust of fragrant woods and removed it on the second day. Like many other barbarians, the Scythians, at least in Hippocrates's time (ed. Littré, ii. 72), were not a specially hardy race; they had stout, fleshy, flabby bodies, the joints concealed by fat, their countenances somewhat ruddy. The observation of Hippocrates that they all looked alike is one that has often been made by travellers among lower races. They were liable to dysentery and rheumatism, which they treated by the actual cautery; impotence and sterility were common, and, though the accounts vary, it is probable that the race was not very numerous (Herod., iv. 81).

Hippocrates's description has led many writers to view the Scythians as Mongolian; but the life of the steppe impresses a certain common stamp on all its nomad inhabitants, and the features described are not sufficiently characteristic to justify the assumption of so distant a Mongol migration. What remains of the Scythian language, on the other hand, furnished Zeuss with clear proofs that they were Aryans and nearly akin to the settled Iranians. The most decisive evidence is found in Herodotus (iv. 117), viz., that Scythians and SARMATIANS (*q.v.*) were of cognate speech; for the latter were certainly Aryans, as even the ancients observed, supposing them to be a Median colony (Diod., ii. 43; Pliny, vi. 19). The whole steppe lands from the Oxus and the Jaxartes to the Hungarian pusztas seem to have been held at an early date by a chain of Aryan nomad races.

The Scythian deities have also an Aryan complexion. The highest deity was Tabiti, goddess of the hearth; next came the heaven-god Papæus, with his wife the earth-goddess Apia; a sun-god, Œtosyrus; a goddess of fecundity, Arippasa, who is compared with the Queen of Heaven at Ascalon; and two gods to whom Herodotus (iv. 59) gives the Greek names of Heracles and Ares. These deities were common to all Scythians. The royal horde had also a sea-god, Thamimasadas. In true Iranian fashion the gods were adored without images, altars, or temples, save only that Ares had as his symbol a sabre (Herod., iv. 62), which was set up on a huge altar piled up of faggots of brushwood. He received yearly sacrifices of sheep and oxen, as well as every hundredth captive. Ordinarily victims were strangled. Diviners were common, and one species of them, who came only from certain families, the Enarians or Anarians, were held in high honour. These supposed their race to have offended the goddess of heaven, who in revenge smote them with impotence; they assumed the dress and avocations of women and spoke with a woman's voice.[1] Divination was practised with willow withes as among the Old Germans; the Enarians, however, used lime-tree bark. False prophets were tied on a waggon with burning brushwood, and the frightened team was driven forth. Oaths were sealed by drinking of a mixture of wine with the blood of the parties into which they had dipped their weapons. When the king was sick it was thought that some one had sworn falsely by the deities of his hearth,[2] and the man was beheaded whom the diviners, or a majority of them, pronounced to be the culprit. When the king commanded the death of a man all his male offspring perished with him (for fear of blood-revenge). He who gained a suit before the king had the right to make a drinking-cup of his adversary's skull. Actions at law thus stood on the same footing with war, for this is what one did after slaying a foe. The Scythians fought always on horseback with bow and arrow, and the warrior drank the blood of the first man he slew in battle, probably deeming that his adversary's prowess thus passed into him. No one shared in booty who had not brought the king a foeman's head; the scalp was then tanned and hung on the bridle. Captive slaves were blinded on the absurd pretext that this kept them from stealing the mare's-milk butter they were employed to churn.

[1] Reineggs in 1776 observed the same symptoms, with the same consequence of relegation among the women, in certain Nogai Tatars on the Kuban.

[2] The plural (Herod., iv. 69) reminds us of the Fravashi of the king in the *Avesta*.

The government was strictly despotic, as appears most plainly in the hideous customs at the burial of kings. The corpse of an ordinary Scythian was carried about among all the neighbours for forty days, and a funeral feast was given by every friend so visited. But the royal corpse was embalmed and passed in like manner from tribe to tribe, and the people of each tribe joined the procession with their whole bodies disfigured by bloody wounds, till at length the royal tombs at Gerrhi were reached. Then the king was buried along with one of his concubines, his cupbearer, cook, groom, chamberlain, and messenger, all of whom were slain. Horses, too, and golden utensils were buried under the vast barrow that was raised over the grave. Many such tumuli (called in Tatar *kurgan*) have been found between the Dnieper and the sources of the Tokmak, a tributary of the Molotchnaya. Then, on the first anniversary, yet fifty horses and fifty free-born Scythian servants of the king were slain, and the latter were pinned upright on the stuffed horses as watchmen over the dead.

The Scythians deemed themselves autochthonous; their patriarch was Targitaus, a son of the god of heaven by a daughter of the river Dnieper. This legend, with the site of the royal graves, points to the lower Dnieper as the cradle of their kingdom. The further legend (Herod., iv. 5) of the golden plough, yoke, battle-axe, and cup (tokens of sovereignty over husbandmen and warriors) that fell from heaven, and burned when the two eldest sons of Targitaus approached them, but allowed the youngest son to take them and become king, has been well compared by Duncker with the Iranian conception of *hvarenô*, the halo of majesty, which refused to be grasped by the Turanian Frañraçê, but attached itself to pious kings like Thraêtaôna. The eldest brother, Lipoxais, was ancestor of the Auchatæ; the second, Arpoxais, of the Catiari and Traspians; the youngest, Colaxais (whose name seems to be mutilated), was father of the royal tribe of Paralatæ, and from him, too, the whole nation had the name of Scolots. Pliny (*H.N.*, iv. 88) places the Auchatæ on the upper Bug, so this seems to be the proper name of the agricultural Scythians; if so, the Catiari and Traspians will be the Borysthenian and nomad Scythians who dwelt between the husbandmen and the royal horde. Colaxais divided his kingdom among his three sons, the chief kingdom being that in which the golden relics were kept; and these three sons correspond to the three kings of the Scythians in the time of Darius's invasion, viz., Scopasis, whose realm bordered on the Sarmatians; Idanthyrsus, sovereign of the chief kingdom; and Taxacis,—the last two being neighbours of the Budini and the Geloni. According to the Scythians, Targitaus lived just a thousand years before the year 513 B.C.,—a legend which, taken with the tradition of autochthonism, indicates a much earlier date for the immigration of the Scythians than we should deduce from other narratives.

Aristeas of Proconnesus (Herod., iv. 13) had heard of a migration of the Scythians into their later settlement. The one-eyed Arimaspians, who, as neighbours of the gold-guarding griffins, may be sought near the gold-fields of the Tibetan plateau, had attacked the Issedones (whom later authors are probably right in placing in the region of Kashgar and Khotan), and the latter in turn fell on the Scythians and drove them from their seats, whereupon these occupied the lands held till then by the Cimmerians. It is a probable conjecture that the branch of the royal Scythians spoken of as dwelling north of the Oxus and Jaxartes was really a part of the nation that remained in their ancient home. Aristeas's story has much internal probability; but it is impossible to hold that the Scythian migration immediately preceded the first appearance of the expelled Cimmerians in Asia Minor, in Aristeas's own days (695 B.C.). The Scythians must have seized the steppe as far as the Dnieper centuries before, but the older inhabitants, who were probably of one race with the Thracians, remained their neighbours in the Crimea and the extreme west till the beginning of the 7th century.

Concerning the complete expulsion of the Cimmerians and the Scythian invasion of Asia that followed, Herodotus (iv. 11 *sq.*, i. 103-106, iv. 1, 3 *sq.*) gives an account, taken from several sources, which is intelligible only when we put aside the historian's attempts to combine these. A barbarian (*i.e.*, Median) account was that the Scythian nomads of Asia, pressed by the Massagetæ, crossed the Araxes (by which Herodotus here and in other places means the Amu-Darya) and fell on Media. Taking these Scythians for Scolots and assuming, therefore, that the reference was to their first migration, Herodotus had to place the expulsion of the Cimmerians between the crossing of the Araxes and the invasion of Media, and so he had heard from Greeks (of Pontus) that on the Dniester was the grave of the Cimmerian kings, who had slain each other in single combat rather than share the migration of their people. This local tradition implies that the Cimmerians reached Asia Minor through Thrace, which, indeed, is the only possible route, except by sea; Herodotus, however, is led by his false presuppositions to conduct them eastwards from the Dniester by the Crimea (where many local names preserved their memory), and so along the Black Sea coast, and then westwards from the Caucasus to Asia Minor. The Scythians, he thinks, followed them, but, losing the trail, went east from the Caucasus, and so reached Media. This he gives only as his own inference from two things—(1) that the Cimmerians settled on the peninsula of Sinope, from which their forays into Asia Minor seem to have been conducted, and (2) that the Scythians invaded Media. The Median source spoke further of a great victory of the Scythians, after which they overran all Asia, and held it for twenty-eight years (634-606), levying tribute and plundering at will, till at length the Medes, under Cyaxares, destroyed most of them after making them drunk at a banquet.[1] Here a third, Egyptian, account comes in, viz., that King Psammetichus (d. 611) bought off certain northern invaders who had advanced as far as Philistæa; there is no reason to doubt that these are the Scythians of the Median account. Still more important is the evidence of certain prophecies of Jeremiah (comp. iii. 6) in the reign of Josiah (628-609), describing the approach from the north of an all-destroying nation of riders and bowmen (Jer. iv. 6 *sq.*, v. 15 *sq.*, vi. 1 *sq.*, 22 *sq.*).[2] Herodotus's twenty-eight years are simply the period between the accession of Cyaxares

[1] This story may be influenced by the myth about the feast of the Sacæa (Strabo, xi. p. 512). Ctesias has it that peace was made.

[2] This is Hitzig's discovery and must be sound. Before the fall of Nineveh the Chaldæans could not be a source of danger.

and the taking of Nineveh, which followed close on the overthrow of the Scythians; Justin, on the other hand, gives the Scythians eight years of sovereignty, which fits well with the interval between the first and the second siege of Nineveh (619-609).[3]

A fourth account in Herodotus, which connects the θήλεια νόσος of the Enarians with the plundering of the temple of Astarte at Ascalon, is entirely apocryphal, and must come from the Greek identification of this Astarte with the Scythian Arippasa. Yet it seems to have been chiefly this story that led Herodotus to take the Scythians of his Median source for Scolots. He is refuted by another account of Iranian origin: Ctesias (in Diod., ii. 34) tells of a long war between the Medes and the Sacæ, occasioned by the defection of Parthian subjects of Media to the latter nation in the time of Astibaras (Cyaxares); so that the Scythian conquerors actually came from the east, not from the north. Herodotus's Median source closed with Cyaxares recovering his power; the story which follows about the resistance of the slaves of the Scythians to their returning lords, who cowed them by using whips instead of arms, must have come from the Pontic Greeks, and is certainly a local legend,[4] which has nothing to do with the wars in Asia, and indeed is connected by Callistratus (Steph. Byz., *s.v.* Τάφραι) with a war between Scythians and Thracians.

From the expedition of Darius upwards Herodotus names five generations of Scythian kings, Idanthyrsus, Saulius, Gnurus, Lycus, Spargapeithes; the last may be contemporary with the foundation of Olbia (646 B.C.).[5] Under Idanthyrsus fell the invasion of Darius (513 B.C.). The motive for this invasion cannot possibly have been revenge for the Scythian invasion of Media. It is possible that a popular war against the chief nation of the nomads, who are so hated by the Iranian peasants, seemed to Darius a good way of stimulating common feeling among his scattered subjects, and it is certain that he had quite false ideas of the wealth of Scythia, due perhaps to export of grain from the Grecian cities of the Scythian coast. Herodotus's account of the campaign is made up in a puzzling way of several distinct narratives, retouched to smooth away contradictions. Here it must suffice to refer to the article PERSIA (vol. xviii. p. 570), and to add that the geographical confusion in Herodotus and his exaggerated idea of the distance to which the Persians advanced seem to be due partly to a false combination between a Scythian account of the campaign and certain notices about the burning of Gelonus by enemies and about fortresses on the river Oarus which had come to him from the inland trade route, and had nothing to do with Darius, partly to a confusion between the desert reached by the Persians and that which lay between the Budini and Thyssagetæ.

While the Persian rule in the newly conquered districts of Europe was shaken by the Ionic revolt, the Scythians made plundering expeditions in Thrace, and in 495 penetrated into the Chersonesus, whose tyrant Miltiades fled, but was restored after their retreat by the Dolonci (Herod., vi. 40). Darius had Abydus and the other cities of the Propontis burned lest they should furnish a base for a projected Scythian expedition against Asia (Strabo, xiii. p. 591); this agrees with the fact known from Herodotus (v. 117),

[3] Eusebius's date (634) for the Scythians in Palestine is deduced from Herodotus.

[4] It is meant to explain the origin of the fosse (Herod., iv. 3), which the slaves were said to have dug, and of a subject-race in the same district (Pliny, *H.N.*, iv. 80), the Sindians (Amm. Mar., xxii. 8, 41; Val. Flac., vi. 86), or rather perhaps the Satarchæ.

[5] That the wise ANACHARSIS (*q.v.*) was brother of King Saulius (Caduidas of Diog. Laert., i. 101) seems to be a mere guess of Herodotus's Scythian informant Tunes. The story of Anacharsis's fate is coloured by that of the later king Scyles.