

243 symbols, made up of 192 elements, 14 vowel diphthongs, 4 consonant diphthongs, 19 modifiers, and 11 other signs. It has been reduced to the smallest possible number suitable for giving a notion of the kind of symbolization required for universal alphabets. The list from which it was extracted contained double the number and was still incomplete, even so far as the writer's investigations had extended. A universal alphabet would probably require a thousand cases to be provided for. It would be difficult for even the inventors to use such an alphabet, and absurd to present it for practical use. Inventors have therefore had recourse to radical signs symbolizing what they consider the principal relations and modifiers of these radicals. Some, as Brücke, Merkel, Bell, and Sweet, use entirely new characters, of which Bell's and Sweet's are intended by their shape to recall the positions of the organs of speech in uttering the sounds represented. But these writers are not agreed either as to the shape or value of the radicals themselves. The modifiers are very various, and when more than one modifier is required the characters become too complicated for the eye and hand to deal with them rapidly. Universal writing is still a philosopher's stone, though much has been learned in its pursuit. Palaeotype is of course a mere typographical makeshift.

Fortunately writing long preceded phonetic knowledge. The number of distinct sounds in any one language seldom exceeds fifty, and practically fewer still are needed, for a native needs only a broad hint of the sound to reproduce it. The signs for English in art. 1 are rather superabundant than deficient, and the small additions of foreign signs suffice for French, German, and Italian practically, though very deficient scientifically. In fact, the modes of combining sounds in those three languages and English are so different that the alphabet has to be differently conceived for each. This is the final breakdown of universal writing. An English, German, French, and Italian reader, each requires an alphabet founded on his own linguistic habits, and very insufficiently comprehends any other. But even a rough appreciation for linguistic purposes is better than the thoroughly false appreciations now current. To obtain a scientific foundation for erecting an alphabet of any language which shall have scientific value, five stages are needed:—(1) the perfect acquisition of a series of words containing every sound used; (2) variation of each word by involving its sounds in different combinations to appreciate the effects of gliding juxtaposition; (3) the perfect acquisition of short sentences of different characters to understand the effects of construction and emotion; (4) the study of unrestrained conversation between natives from the phonetic point of view; (5) frequent writing from the dictation of natives and teaching others to read by the signs adopted after the first four stages are passed. How far the characters should indicate the positions of the organs of speech is another point, which need not be considered at first, and can only be accomplished with extreme roughness even at last. Thus Bell's capital conceived and executed "visible speech" requires much explanation to be intelligible and after all tells but little. Any signs easy to write and distinct to read without wearying the eye will suffice, provided each be furnished with a full explanation (much longer and more explicit than the greatly condensed explanations of art. 20) not only of its separate but its combined power, and the requisite knowledge for furnishing these cannot be obtained without much and long-continued labour. Mr Sweet's studies of Danish, Swedish, Russian, Portuguese, and North Welsh pronunciation are models in their way, especially the last, but suffer from extreme conciseness.

The use of such phonetic studies is principally philological, a much smaller amount of precision sufficing for all the purposes of ordinary life,—understanding speech and speaking intelligibly, writing speech from dictation and reading what is written. Our scientific knowledge of speech-sounds has really only just commenced, and is therefore extremely incomplete and confined to very few people. But what has as yet been learned is of great practical value in the reduction of unwritten dialects and languages to writing, in exhibiting the actual speaking habits of existent written tongues, in divining the intention of systems of writing employed in extinct languages, and hence in historically tracing the cognation and filiation of one language to another and the successive forms assumed in the gradual development of a single form of speech. These great applications of the study of speech-sounds, as well as the practical introduction of systems of spelling easier to read and write than those now found in most of Europe (including European America) and Asia, lie beyond the scope of this article, which only aims at showing in extremely condensed terms the foundations of the theory of their combinations and some of their most important and best known forms.

Bibliography.—Subjoined is a list of the principal works on the subject since 1844 inclusive, in alphabetical order of the writers. E. Behnke, *Mechanism of the Human Voice*, 3d ed., 1882; Behnke and Brown, *Voice, Song, and Speech* (see Brown); A. Graham Bell, "Vowel Theories," in *Amer. Jour. of Otology*, July 1879; A. Melville Bell, *Visible Speech*, 4to, 1867; Id., *Sounds and their Relations*, 8s. 4to, 1881; Prince L. L. Bonaparte, "Vowels and Consonants," in Ellis's *Early English Pronunciation*; Id., "Portuguese Simple Sounds," in *Trans. Philol. Soc.*, 1880-81; Id., "Simple Sounds of all living Slavonic Languages," *ibid.*;

Lennox Brown and Emil Behnke, *Voice, Song, and Speech*, 1883 (with photographs of living vocal chords); Ernst Brücke, *Grundzuge der Physiologie und Systematik der Sprachlaute*, 1st ed., 1856, 2d ed., 1876; Id., *Neue Methode der phonetischen Transcription*, 1863; Johann Czermak, "Physiologische Untersuchungen mit Garcia's Kehlkopfspiegel," in *Vienna Acad. Math.-Phys.*, vol. xxix., 1858; Id., "Spiritus Asper und Lenis, Flusterstimme, Kehlkopflaute," *ibid.*, vol. lii., part v.; F. C. Donders, *De Physiologie der Spraakklinken*, 1870; Alexander J. Ellis, *Alphabet of Nature*, 1844-45; Id., *Essentials of Phonetics*, 1848 (printed in phonotypy); Id., *Teacher's Guide to the Reading Reform* (introducing "glides"), 1853; Id., "Palaeotype," in *Trans. Philol. Soc.*, 1867; Id., *Early English Pronunciation*, parts i. and ii., 1869, part iii., 1871, part iv., 1874 in progress; Id., "Accent and Emphasis," in *Trans. Philol. Soc.*, 1873; Id., *Pronunciation for Singers*, 1877; Id., *Speech in Song*, 1877; W. R. Evans, "Phonetic Outlines," in *Spelling Experimenter*, 1884, vol. ii.; Ewing (see Jenkin); S. S. Haldeman, *Analytic Orthography*, Trevelyan prize essay, 1860; H. Hale, "Doubtful or Intermediate Articulations," in *Jour. Anthropol. Inst.*, February 1883; H. Helmholz, *Tonempfindungen*, 1st ed., 1862, 2d ed., 1877, 2d ed., 1883; A. J. Ellis's translation, "Vowel Theory," 1883; Fleeming Jenkin and J. A. Ewing, "Harmonic Analysis of certain Vowel Sounds," in *Trans. R. Soc. Edinb.*, 1879, vol. xxviii.; Ch. Joret, *Du C dans les langues Romanes*, 1874; J. P. N. Land, *Uitspraak en Spelling*, 1870; R. G. Latham, *English Language*, 4th ed., 1855, vol. ii., part iii., "Phonetic"; James Lecky, "Irish Gaelic Sounds," in *Proc. Philol. Soc.*, June 1884 and May 1885; R. Lepsius, "Chinesische und Tibetische Lautverhältnisse," in *Trans. Berlin Acad. Sci.*, 1869; Id., "Die Arabischen Sprachlaute und Slavisches y," *ibid.*, 1861; Id., *Standard Alphabet*, 1863; J. A. Lundell, "Det Svenska Landsmålsalfabet," 1879, part of *Nyare Bidrag till Kennedon om de Svenska Landsmålen*, 1878, Stockholm; C. L. Merkel, *Anthropophonik*, 1857; Id., *Physiologie der menschlichen Schlund- und Kehlkopfes*, 1862; Id., *Physiologie der menschlichen Sprache* (Laetik), 1866; G. Michaelis, *S-Laute*, 1863; F. Max Müller, *Languages of Seat of War in East, and Missionary Alphabet*, 1855; James A. H. Murray, *Dialect of Southern Counties of Scotland*, 1873; H. Nicol, "Diphthongs etc.," in *Trans. Philol. Soc.*, 1877-79; Id., "Old French Labial Vowels," *ibid.*, 1873-74; W. E. Precece and Augustinus Stroh (studies on acoustics), "On the Synthetic Examination of owl Sounds," in *Proc. R. Soc.*, 27th February 1879, vol. xxviii.; H. B. Rumpelt, *Das natürliche System der Sprachlaute*, 1869; Madame E. Seller, *Alte und Neue über die Ausbildungen der Gesangsorgane*, 1861, translated in 1871 in America as *The Voice in Singing*; Id., *The Voice in Speaking*, translated by Dr. W. H. Furness, 1875; Edward Sievers, *Grundzüge der Lautphysiologie*, 1876; Id., *Grundzüge der Phonetik*, as 2d ed. of preceding, pp. xv. and 224, 3d ed., 1885 (in his bibliography the author refers to 157 works of eighty-eight authors); Johann Storm, *Englische Philologie*: I. *Die lebende Sprache*; 2. Stroh (see Precece); Carl J. Sundevall, "Om Phonetika Bokstäver," in *Trans. Swed. Acad. Sci.*, 1856, vol. i.; Henry Sweet, "Danish Pronunciation," in *Trans. Philol. Soc.*, 1873-74; Id., "History of English Sounds," *ibid.*; Id., *Handbook of Phonetics*, 1877; Id., "Sounds and Forms of Spoken Swedish," in *Trans. Philol. Soc.*, 1877-79; Id., "Russian Pronunciation," *ibid.*; Id., "Sound Notation," *ibid.*, 1880-81 (with corrections of the *Handbook*); Id., "Spoken Portuguese," *ibid.*, 1882-84; Id., "Spoken North Welsh," *ibid.*; F. Teichner, "Naturwissenschaftliche Analyse und Synthese der hörbaren Sprache," in *Internat. Zeitsch. f. allg. Sprachwissenschaft*, vol. i.; W. D. Whitney, "On Lepsius's Standard Alphabet," in *Jour. Am. Orient. Soc.*, vol. viii.; Id., "On Bell's Visible Speech," in *Oriental and Linguistic Studies*, 1876; Id., "How shall we Spell?" *ibid.*; Id., "English Pronunciation," *ibid.*; Id., "Relation of Vowel and Consonant," *ibid.*; Id., "Accent in Sanscrit," *ibid.*; J. Winteler, *Die Kerenzer Mundart*; O. Wolf, *Sprache und Ohr*.

(A. J. E.)

SPEKE, JOHN CANNING (1827-1864), an eminent African explorer, who was the first European to cross Central Africa from north to south and to determine the existence and position of the great water basin from which the Nile proper issues full formed. He was born on 4th May 1827 at Jordans near Ilchester, in Somersetshire. Entering the Indian army in 1844, he served in Sir Colin Campbell's division in the Punjab campaigns, and gradually acquired no small repute both as a military officer and as a sportsman and naturalist. When on furlough Captain Speke often advanced into unexplored portions of the Himalayas, and even crossed the frontier into Tibet; but his attention was at an early date turned to the great problems not of Asiatic but of African geography, and in 1854 he commenced his brief and brilliant African career by an expedition along with Captain Burton into Somali land, the incidents of which are narrated in *What led to the Discovery of the Source of the Nile* (London, 1864). It was along with the same explorer that the expedition of 1857-59 was undertaken, in the course of which Captain Speke, leaving Captain Burton, unfortunately invalidated, at Kazé, struck northwards and reached the shores of Lake Victoria Nyassa in the neighbourhood of a nullah, which he named Jordans after his birthplace. Convinced though he was that this lake belonged to the Nile system, he had no absolute proof to offer to the scepticism of his fellow-traveller and many stay-at-home geographers, until in 1863 he returned from another expedition along with Captain James Augustus Grant, in which he struck the Nile at its exit from the lake, and proved its identity with the river of Egypt by following it most of the way down. Captain Speke was expected to hold a public discussion with Captain Burton as to certain disputed points in the history of his discoveries at the British Association in Bath (1864); but on the very morning (15th September)

fixed for the tournament he was killed by the accidental discharge of his own gun as he was crossing a fence while out shooting.

See Speke, *Journal of the Discovery of the Source of the Nile*, 2 vols., 1863; J. A. Grant, *A Walk across Africa*, 1864.

SPENCER, JOHN CHARLES SPENCER, THIRD EARL (1782-1845), better known by his courtesy title of Lord Althorp, had the good fortune to be acquainted, through his father's official position in the ministries of Pitt and Grenville, with both Pitt and Fox, and to be the confidential ally, through his own sound judgment and political honesty, of the leaders of the Whig party immediately before and after the Reform Bill of 1832. His father, the second earl, was well versed in books. His mother, the eldest daughter of Lord Lucan, was conspicuous in London society for her gaiety and brightness. Their eldest son, John Charles, was born at Spencer House, London, on 30th May 1782, and sent to Harrow for his education when less than eight years old. At school he was chiefly remarkable for his love of sports and for a shyness which accompanied him throughout life, but fortunately did not prevent him whilst at Harrow from forming two or three acquaintances which proved useful in parliamentary life. In January 1800 he took up his residence at Trinity College, Cambridge, and for some time applied himself energetically to mathematical studies; but during the last year of his life at college he surrendered himself a captive to the pleasures of hunting and racing. Almost immediately after taking the degree of M.A., in June 1802, he set out on a Continental tour, which was cut short, after he had passed some months in the chief cities of Italy, by the renewal of war. Through the influence of Pitt's Government he was returned to parliament for the borough of Okehampton in Devonshire in April 1804, and, although he vacated his seat in February 1806 to contest the university of Cambridge against Lord Henry Petty and Lord Palmerston (when he was hopelessly beaten), he was re-elected in the same month for Okehampton, and rewarded with the emoluments of a lord of the treasury. At the general election in November 1806 the freeholders of Northamptonshire selected him as their representative, and he continued to sit for the county until he succeeded to the peerage. His tastes were then, as ever, for country life, but his indignation at the duke of York's conduct at the Horse Guards led him to move a resolution of the House of Commons in 1809 for the duke's removal from his post. For the next few years after this speech Lord Althorp occasionally spoke in debate and always on the side of Liberalism, but from 1813 to 1818 he rarely entered the doors of the House of Commons. His absence was partly due to a feeling that it was hopeless to struggle against the will of the Tory ministry, but more particularly to his marriage on 14th April 1814 to Esther, only daughter of Richard Acklom of Wiseton Hall, Nottinghamshire. In 1819, on his return to political life after the death of his wife, and for many years after that date, he pressed upon the attention of the House the necessity of establishing a more efficient bankruptcy court, and of expediting the recovery of small debts; and, although his name is not associated with the attainment of either of these objects, he saw both accomplished before 1825. During the greater part of the reign of George IV. the Whigs lost their legitimate influence in the state from their want of cohesion, but this defect was soon remedied when Lord Althorp was chosen their leader in the Lower House, and his capacity for the position was proved by experience. When Lord Grey's administration was formed at the close of 1830 the chancellorship of the exchequer combined with the leadership of the House of Commons was naturally entrusted to Lord Althorp, and to him more

than to any other man, with the exception of the prime minister and the lord chancellor, may be attributed the success of the Government measures. The budget, it is true, was a failure, but this misfortune was soon forgotten in the struggles over the Reform Bill. The consideration of the preliminaries of this measure was assigned to four ministers, two in the cabinet and two outside that body; but their proposals were, after careful examination, approved or rejected by Lord Grey and Lord Althorp before they were brought under the notice of the cabinet. When the Bill was ready for introduction to the House of Commons its principles were expounded by Lord John Russell; but from the commencement of the protracted discussion over its details he had the assistance of Lord Althorp, and after some weeks of incessant toil, which the physique of Lord John Russell could not sustain any longer, the whole responsibility was cast on Lord Althorp. To combat the objections of three such pertinacious opponents as Croker, Sugden, and Wetherell required both skill and courage, and in Lord Althorp these qualities were found. He was constantly on his legs, and on one evening he made as many as twenty speeches. The Reform Bill was carried at last, and popular instinct was right in assigning to the leader of the House a credit only second to that earned by Lord John Russell. After the dissolution the Whigs returned to power with augmented numbers; but differences soon showed themselves among both leaders and followers, and their majority crumbled away. Their position was strengthened for a time by triumphantly carrying a new poor law Bill; and even their keenest critics would now allow that, had the Whig propositions on tithes and church-rates been carried into effect, many years of passionate controversy would have been spared. The ministry of Lord Grey was shattered to pieces by difficulties over an Irish coercion Bill, in which O'Connell thought that he had been unfairly treated. Although Lord Melbourne became premier (14th July 1834), the fortunes of the ministry rested on Lord Althorp's presence in the House of Commons. The death of Lord Spencer on 10th November 1834 called his son to the Upper House, and William IV. took advantage of this event to summon a Tory cabinet to his side. The new Lord Spencer abandoned the cares of office and returned to country life with unalloyed delight. Often as he was urged by his political friends to come to their assistance, he rarely quitted the peaceful pleasures which he loved. He died at Wiseton on 1st October 1845. The Whigs required, to carry the Reform Bill, a leader of unstained character, one to whom party spirit could not attach the suspicion of greed of office, and against Lord Althorp malevolence was powerless. No stronger proof of his pre-eminence could be given than the oft-quoted saying of Lord Hardinge that one of Croker's ablest speeches was demolished by the simple statement of Lord Althorp that he had collected some figures which entirely refuted it, but had lost them. The trust which the House put in him then was never wanting.

SPENER, PHILIPP JAKOB (1635-1705), "the father of Pietism," was born 13th January 1635, at Rappoltswiler in Upper Alsace. He received his earliest education from his subsequent brother-in-law, Joachim Stoll, chaplain to the count of Rappoltstein, whose wife was Spener's godmother. After a brief stay in the grammar-school of Colmar he entered the university of Strasburg in 1651 as a student of theology,—living there with an uncle, and holding quite aloof from the student-life of the place. He devoted himself to philology, history, and philosophy, and won his degree of master (1653) by a disputation against the philosophy of Hobbes. He then became private tutor to the princes Christian and Charles of the Palatinate, and lectured in the university on philology and history. From 1659 to

1662 he visited the universities of Basel, Tübingen, and Geneva, and commenced the study of heraldry, which he pursued throughout his life. In Geneva especially his religious views and tendencies were turned in the direction of his subsequent Pietism. He returned to Strasburg in 1663, where he was appointed preacher without pastoral duties, with the right of holding lectures in the university. Three years afterwards he was invited to become the chief pastor in the Lutheran church at Frankfort-on-the-Main. He had previously married a lady of his mother's choice, who made him an excellent wife and bore him eleven children. Immediately after his removal to Frankfort he commenced that line of pastoral work which issued in the movement called PIETISM (*q.v.*). In 1686 he accepted the invitation to the first court chaplaincy at Dresden. But the elector John George III., at whose personal desire the post had been offered to him, was soon offended at the fearless conscientiousness with which his chaplain sought to discharge his pastoral duties; and the opposition of the Saxon university of Leipsic to the Pietistic movement and to Spener personally served to render the chaplain more decidedly a *persona ingrata* to the elector. Spener refused to resign his post, and the Saxon Government hesitated to dismiss him. But in 1691 the Saxon representative at Berlin induced the court of Brandenburg to offer him the rectorship of St Nicolas in Berlin with the title of "consistorialrath." In Berlin Spener was held in high honour, though the tendencies of the court and the Government officials were rather rationalistic than pietistic. One of the most important works of this period of his life was the foundation of the university of Halle (1691), which he directed. All his life long Spener had been exposed to the incessant attacks and abuse of the orthodox Lutheran theologians, who generally charged him with the errors in doctrine and extravagances in practice of followers who had borrowed from him everything rather than his wisdom and caution. With his years his opponents multiplied, and the movement which he had inaugurated presented increasingly matter for hostile criticism. In 1695 the theological faculty of Wittenberg formally laid to his charge 264 errors, and only his death (5th February 1705) released him from these fierce conflicts.

Though Spener has been justly called "the father of Pietism," hardly any of the errors and none of the extravagances of the movement can be ascribed to him personally. So far was he from sharing them that Ritschl maintains (ii. p. 163) that "he was himself not a Pietist," as he did not advocate the quietistic, legalistic, and semi-separatist practices of Pietism, though they were more or less involved in the positions he assumed or the practices which he encouraged or connived at. The only two points on which he departed from the orthodox Lutheran faith of his day were the requirement of regeneration as the *sine qua non* of the true theologian, and the expectation of the conversion of the Jews and the fall of Papacy as the prelude of the triumph of the church. He did not, like the later Pietists, insist on the necessity of a conscious crisis of conversion, nor did he encourage a complete breach between the Christian and the secular life.

Spener was a voluminous writer. The list of his published works comprises 7 vols. folio, 63 quarto, 7 octavo, 46 duodecimo; and in one year he had answered 622 and had still to answer 300 letters. The most important of his works for their bearing on his history are *Theologische Bedenken*, in 4 parts, Halle, 1700-1702; *Letzte theologische Bedenken*, with a life of Spener by Canstein, Halle, 1711; *Concilia et judicia theologica Latina* (posthumous), Frankfurt, 1709.

See Hoisbach, *Philipp Jakob Spener und seine Zeit* (Berlin, 1828, 2d ed. 1853, 3d ed. 1861); Tholuck, in *Herzog-Plitt's Real-Encyclopädie* (2d ed., vol. xiv.); Gass, *Protestantische Dogmatik* (Berlin, 1857); Ritschl, *Gesch. des Pietismus*, ii. p. 97, *sq.* (Bonn, 1884); and Schasse, *Ursprung und Wesen des Pietismus* (Wiesbaden, 1884).

SPENNYMOOR, a market town of Dufham, England, is situated on the Ferryhill and Bishop Auckland branch of the North-Eastern Railway, 3½ miles north-west of Ferryhill and 6 south of Durham by road. Within recent years it has increased with great rapidity owing to the production of coal and iron, and in 1865 it was formed into a market

town under a local board of health. It possesses a town-hall, a mechanics' institute and reading room, and two market halls. A school board was formed in 1875. The population of the urban sanitary district (area 176 acres) in 1871 was 4627, and in 1881 it was 5917.

SPENSER, EDMUND (c. 1552-1599), Elizabethan poet, was born in London about the year 1552. The received date of his birth rests on a passage in sonnet ix. of the *Amoretti*. He speaks there of having lived forty-one years; the *Amoretti* was published in 1595, and described on the title-page as "written not long since"; this would make the year of his birth 1552 or 1553. We know from the *Prothalamion* that London was his birthplace. This at least seems the most natural interpretation of the words—

"Merry London, my most kindly nurse,
That to me gave this life's first native source."

It would appear from a recent discovery by Mr. R. B. Knowles¹ that the relationship of the poet to the noble family of Spenser, if it existed at all—and official names such as Spenser (Dispenser) or Stewart (Steward) carry no proof of consanguinity—was remote, and that the poet's kinsmen must be sought among the humbler Spensers of north-east Lancashire. Robert Nowell, a London citizen, left a sum of money to be distributed in various charities, and in the account-books of his executors Mr Knowles has discovered among the names of other beneficiaries "Edmund Spensore, scholar of the Merchant Taylor School, at his going to Pembroke Hall in Cambridge." The date of this benefaction is 28th April 1569. As the poet is known to have been a sizar of Pembroke, the identification is beyond dispute. Till this discovery it was not known where Spenser received his school education. The speculations as to the poet's parentage started by the Nowell MS. are naturally more uncertain. Mr Knowles found three Spensers in the books of the Merchant Taylors, and concluded that the poorest of them, John Spenser, a "free journeyman" in the "art or mystery of clothmaking," might have been the poet's father, but he afterwards abandoned this theory. Mr Grosart, however, adheres to it, and gives a confident solution of Mr Knowles's difficulties. Nothing approaching certainty can be reached on the point, which is not itself of much importance. The connexion of Spenser with Lancashire is also supported by the Nowell MS. Several Spensers of that county appear among the "poor kinsfolk" who profited by Nowell's bounty.

It is natural that a poet so steeped in poetry as Spenser should show his faculty at a very early age; and there is strong reason to believe that verses from his pen were published just as he left school at the age of sixteen or seventeen. Certain pieces, translations from Du Bellay and Petrarch, afterwards included in a volume of poems by Spenser published in 1591, are found in a miscellany, *Theatre for Worldlings*, issued by a Flemish Protestant refugee, John van der Noodt, on the 25th of May 1569. The translations from Du Bellay appear in blank verse in the miscellany, and are rhymed in sonnet form in the later publication, but the diction is substantially the same; the translations from Petrarch are republished with slight variations. Poets were so careless of their rights in those days and publishers took such liberties that we cannot draw for certain the conclusion that would be inevitable if the facts were of more modern date; but the probabilities are that these passages in Van der Noodt's *Theatre*, although the editor makes no acknowledgment, were contributed by the schoolboy Spenser. As the exercises of a schoolboy writing before our poetic diction was enriched by the great Elizabethans, they are remarkable for a sustained command of expression which many schoolboys might ex-

¹ See *The Spending of the Money of Robert Nowell*, privately printed, 1877.

hibit in translation now, but which was a rarer and more significant accomplishment when Surrey and Sackville were the highest models in post-Chaucerian English.

Little is known of Spenser's Cambridge career, except that he was a sizar of Pembroke Hall, took his bachelor's degree in 1572, his master's in 1576, and left Cambridge without having obtained a fellowship. Mr Grosart's inquiries have elicited the fact that his health was not good,—college allowances while he was in residence being often paid "Spenser ægotanti." One of the fellows of Pembroke strongly influenced his destiny. This was Gabriel Harvey, a prominent figure in the university life of the time, an enthusiastic educationist, vigorous, versatile, not a little vain of his own culture and literary powers, which had gained him a certain standing in London society. The revival and advancement of English literature was a passion of the time, and Harvey was fully possessed by it. His fancy for reforming English verse by discarding rhyme and substituting unrhymed classical metres, and the tone of his controversy with Thomas Nash, have caused him to be regarded as merely an obstreperous and pragmatic pedant; but it is clear that Spenser, who had sense enough not to be led astray by his eccentricities, received active and generous help from him and probably not a little literary stimulus. Harvey's letters to Spenser¹ throw a very kindly light on his character.

Three years after leaving Cambridge, in 1579, Spenser issued his first volume of poetry, the *Shepherd's Calendar*. Where and how he spent the interval have formed subjects for elaborate speculation. That most of it was spent in the study of his art we may take for granted. That he lived for a time in the "north parts" of England; that there or elsewhere he fell in love with a lady whom he celebrates under the anagram of "Rosalind"; that his friend Harvey urged him to return south, and introduced him to Sir Philip Sidney; that Sidney took to him, discussed poetry with him, introduced him at court, put him in the way of preferment,—are ascertained facts in his personal history. Mr Grosart conjectures with considerable plausibility that he was in Ireland in 1577 in the service of Sir Henry Sidney, Philip's father, and returned to England with that administrator in 1578.

The interest of the *Shepherd's Calendar* is mainly personal to Spenser. Its twelve poems continue to be read chiefly because they were the first published essays of the author of the *Faery Queen*, the poems in which he tried and disciplined his powers. They mark no stage in the history of pastoral poetry. Spenser had too strong a genius not to make his own individuality felt in any form that he attempted, and his buoyant dexterity in handling various schemes of verse must always afford delight to the connoisseur in such things. But a reader not already interested in Spenser, or not already familiar with the artificial eclogue, would find little to attract him in the *Shepherd's Calendar*. The poems need a special education; given this, they are felt to be full of charm and power, a fresh and vivid spring to the splendid summer of the *Faery Queen*. The diction is a studiously archaic artificial compound, partly Chaucerian, partly North Anglian, partly factitious; and the pastoral scenery is such as may be found in any country where there are sheep, hills, trees, shrubs, toadstools, and running streams. That Spenser, having been in the north of England, should have introduced here and there a touch of north country colour is natural enough, but it is not sufficient to give a character to the poems as pastoral poems. As such they follow continuously and do not violently break away from Latin, Italian, and French predecessors, and Mr George Saintsbury is undoubtedly right in indicating Marot as the most immediate model. At the same time one can quite understand on historical grounds why the *Shepherd's Calendar* was hailed with enthusiasm as the advent of a "new poet." Not only was it a complete work in a form then a new English literature, but the execution showed the hand of a master. There had been nothing so finished, so sustained, so masterful in grasp, so brilliant in metre and phrase, since Chaucer. It was felt at once that the poet for whom the age had been waiting had come. The little coterie of friends whose admiration the young poet had won in private were evidently concerned lest the wider

¹ *Letter-Book of Gabriel Harvey*, Camden Society.

public should be bewildered and repelled by the unfamiliar pastoral form and rustic diction. To put the public at the right point of view the poems were published with a commentary by "E. K.,"—supposed to be one Edward Kirke, who was an undergraduate with Spenser at Pembroke. This so-called "glosse" explained the archaic words, revealed the poet's intentions, and boasted that, as in the case of Virgil, the pastoral poetry of the "new poet" was but "a proving of the wings for higher and wider flights." The "new poet's" name was withheld; and the identification of the various "shepherds"—of Cuddie and Roffy and Diggon Davie, and the beauteous golden-haired "widow's daughter of the glen"—was fortunately reserved to yield delight to the ingenious curiosity of a later age.

The *Shepherd's Calendar* was published at Gabriel Harvey's instance, and was dedicated to Sir Philip Sidney. It was one out of many poetical schemes on which the young poet was busy in the flush of conscious power and high hopes excited by the admiration of the literary authorities whose approval was then most to be coveted. His letters to Harvey and Harvey's letters to him furnish hints for a very engaging fancy picture of Spenser at this stage of his life,—looking at the world through rose-coloured spectacles, high in favour with Sidney and Leicester, dating his letters from Leicester House, gaily and energetically discussing the technicalities of his art, with some provision from his powerful friends—certain, but the form of it delightfully uncertain,—going to court in the train of Leicester, growing pointed beard and mustachios of fashionable shape, and frightening his ever-vigilant friend and mentor Harvey by the light courtier-like tone of his references to women. The studious pastoral poet from "north parts" had blossomed with surprising rapidity in the image of the gay fortune-seeking adventurers who crowded the court of the virgin queen in those stirring times. Some of the poems which he mentions to Harvey as then completed or on the anvil—his *Dreams*, his *Nine Comedies*, his *Dying Pelican*, and his *Stemmata Dudleiana* (singing the praises of the noble family which was befriending him)—have not been preserved, at least in any form that can be certainly identified. He had sent Harvey a portion of the *Faery Queen*, which he was eager to continue; but Harvey did not think much of it—a judgment for which Harvey is often ridiculed as a dull pedant, as if we knew for certain that what was submitted to him was identical with what was published ten years later.

Spenser was appointed secretary to the lord-deputy of Ireland in 1580, and was one of the band of adventurers who, with mixed motives of love of excitement, patriotism, piety, and hopes of forfeited estates, accompanied Lord Arthur Grey of Wilton to Ireland to aid in the suppression of Desmond's rebellion. Regret is sometimes expressed that the author of the *Faery Queen*, who ought to have been dreamy, meditative, gentle, and refined, should have been found in such company, and should have taken part in the violent and bloody scenes of Lord Grey's two years' attempt at "pacification." But such things must be judged with reference to the circumstances and the spirit of the time, and it must be remembered that England was then engaged in a fierce struggle for existence against the Catholic powers of the Continent. Of Lord Grey's character his secretary was an enthusiastic admirer, exhibiting him in the *Faery Queen* as Arthegal, the personification of justice; and we know exactly what were his own views of Irish policy, and how strongly he deplored that Lord Grey was not permitted to carry them out. Spenser's *View of the State of Ireland*, drawn up after fourteen years' experience, is not the work of a gentle dreamer, but of an energetic and shrewd public official.

The *View* is not a descriptive work; there is nothing in the style to indicate that it was written by a poet; it is an elaborate state paper, the exposition in the form of a dialogue of a minutely considered plan for the pacification of Ireland, written out of zeal for the public service for the eyes of the Government of the day. A very thoroughgoing plan it is. After passing in review the history and character of the Irish, their laws, customs, religion, habits of life, armour, dress, social institutions, and finding "evil usages" in every department, he propounds his plan of "reformation." Reformation can be effected only by the sword, by the strong hand. The interlocutor in the dialogue holds up his hands in horror. Does he propose extermination? By no means; but he would give the Irish a choice between submission and extermination. The Government had vacillated too long, and, fearing the cost of a thorough operation, had spent twice as much without

² See Mr Grosart's *Complete Works of Spenser*, vol. i. XXII. — 50

in any way mending matters. Let them send into Ireland 10,000 foot and 1000 horse, disperse them in garrisons—a complete scheme of localities is submitted,—give the Irish twenty days to come in; if they did not come in then, give no quarter afterwards, but hunt them down like wild beasts in the winter time when the covert is thin; “if they be well followed one winter, ye shall have little work to do with them the next summer”; famine would complete the work of the sword; and in eighteen months’ time peace would be restored and the ground cleared for plantation by English colonists. There must be no flinching in the execution of this plan,—“no remorse or drawing back for the sight of any such rueful object as must thereupon follow, nor for compassion of their calamities, seeing that by no other means it is possible to recover them, and that these are not of will but of very urgent necessity.” The Government had out of foolish compassion drawn back before when Lord Grey had brought the recalcitrant Irish to the necessary extremity of famine; the gentle poet warns them earnestly against a repetition of the blunder.

Such was Spenser’s plan for the pacification of Ireland, propounded not on his own authority, but as having support in “the consultations and actions of very wise governors and counsellors, whom he had sometimes heard treat thereof.” He knew that it was “bloody and cruel”; but he contended passionately that it was necessary for the maintenance of English power and the Protestant religion. Commentary on the plan, which has been so much and so warmly discussed, would be out of place here. The method was repugnant to the kindly nature of average Englishmen; from the time of Lord Grey no English authority had the heart to go through with it till another remorseless zealot appeared in the person of Cromwell. That Cromwell knew the treatise of “the sage and serious Spenser,” perhaps through Milton, is probable from the fact that the poet’s Irish estates were secured to his grandson by the Protector’s intervention in 1657. These estates had been granted to Spenser as his share in the redistribution of Munster,—3000 acres of land and Kilcolman castle, an ancient seat of the Desmonds, in the north of the county of Cork. The elaborate and business-like character of the *View* shows that the poet was no sinecurist, but received his reward for substantial political services. He ceased to be secretary to the lord-deputy when Lord Grey was recalled in 1582; but he continued in the public service, and in 1586 was promoted to the onerous position of clerk to the council of Munster.

Amidst all the distractions of his public life in Ireland, Spenser seems to have proceeded steadily with the composition of the *Faery Queen*, translating his varied experience of men and affairs into the picturesque forms of his allegory, and expressing through them his conception of the immutable principles that ought to regulate human conduct. He had, as we have seen, conceived a work of the kind and made a beginning before he left England. The conception must have been very much deepened and widened and in every way enriched by his intimate daily contact with the actual struggle of conflicting individuals and interests and policies in a great crisis. Some four or five years later, being asked in a mixed company of English officials in Ireland (as recorded in Lodowick Bryskett’s *Discourse of Civil Life*) to give offhand a short sketch of “the ethical part of moral philosophy” and the practical uses of the study, Spenser explained to these simple-minded men that the subject was too intricate for an impromptu exposition, but that he had in hand a work called the *Faery Queen* in which an ethical system would be exhibited in action. The respect paid by his official brethren to Spenser as a man, “not only perfect in the Greek tongue, but also very well read in philosophy, both moral and natural,” is an interesting item in his biography. Some years later still, when Spenser was settled at Kilcolman castle, Sir Walter Raleigh found him with three books of the *Faery Queen* completed, and urged him to come with them to London. London accordingly he re-

visited in 1589, after nine years’ absence. There is a very pretty record of this visit in *Colin Clout’s Come Home Again*, published in 1595, but written in 1591, immediately after his return to Kilcolman. The incidents of the visit, by that time matters of wistful memory, are imaged as a shepherd’s excursion from his quiet pastoral life into the great world. Colin Clout calls round him once again the masked figures of the *Shepherd’s Calendar*, and describes to them what he saw, how he fared, and whom he met at the court of Cynthia, and how through the influence of “the Shepherd of the Ocean” he was admitted at timely hours to play on his oaten pipe in the great queen’s presence.

How much is pure fiction and how much veiled fact in this picture cannot now be distinguished, but it is undoubted that Spenser, though his chief patrons Leicester and Sidney were now dead, was very graciously received by the great world on his return to London. Not only did the queen grant him an audience, but many ladies of the court, several of whom he afterwards honoured with dedications, honoured him with their patronage. The first three books of the *Faery Queen*, which were entered at Stationers’ Hall on the 1st December 1589, were published in 1590, and he was proclaimed at once with remarkable unanimity by all the writers of the time as the first of living poets.

From the first week of its publication the literary world has continued unanimous about the *Faery Queen*, except on minor points. None of our great poets has been welcomed with such universal acclaim and upheld without loss of favour through so many changes of fashion. When romanticism was at its lowest ebb Pope read Spenser in his old age with as much delight as in his boyhood. He speaks himself of having had his detractors, of having suffered from the venomous tooth of the Blatant Beast, and he seems to have had in more than ordinary share the poet’s sensitiveness to criticism; but the detractors or indifferentists have generally been found among men who, like the lord high treasurer Burghley, have no liking for poetry of any kind. The secret of Spenser’s enduring popularity with poets and lovers of poetry lies specially in this that he excels in the poet’s peculiar gift, the instinct for verbal music. Shakespeare, or the author of the sonnet usually assigned to him, felt and expressed this when he drew the parallel between “music and sweet poetry.”—

“Thou lovest to hear the sweet melodious sound
That Phoebus’ lute, the queen of music, makes;
And I in deep delight am chiefly drowned
Whenas himself to singing he betakes.”

This is an early word in criticism of Spenser, and it is the last word about his prime and unquestionable excellence,—a word in which all critics must agree. Whether he had imagination in the highest degree or only luxuriant fancy, and whether he could tell a story in the highest epic manner or only put together a richly varied series of picturesque incidents, are disputable points; but about the enchantment of his verse there can be no difference of opinion. It matters not in the least that he gains his melody often by archaic affectations, licences of diction that should make Dr Richard Morris “stare and gasp”; there, however purchased, the marvellously rich music is. In judging of the structure of the *Faery Queen* we must always remember that, long and diffuse as it is, what we have is but a fragment of the poet’s design, and that the narrative is regulated by an allegorical purpose; but, however intricate, however confused, the reader may feel the succession of incidents to be, when he studies the succession of incidents, it is only at the call of duty that he is likely to occupy himself with such a study in reading Spenser.

The ethical value of the allegory has been very variously estimated. The world would probably never have divined that there was any allegory if he had not himself drawn attention to it in a prose dedication and in doggerel headings to the cantos. It was apparently at his friend Raleigh’s suggestion that the poet condescended to explain his ethical purpose; otherwise it would have been as problematical as the similar intention in the case of the *Idyls of the King* before that intention was expressly declared. It is almost to be regretted, as far as the allegory is concerned, that the friendly “E. K.” was not employed to furnish a “glosse” to the *Faery Queen* as he had done to the *Shepherd’s Calendar*. Undoubtedly the peculiar “poetic luxury” of the *Faery Queen* can be enjoyed without any reference to the allegory; even Professor Dowden, the most eloquent champion of Spenser’s claims as a “teacher,” admits that it is a mistake to look for minute correspondence between outward symbol and underlying sense, and that the poet is least enjoyable where he is most ingenious. Still the

allegory governs the structure of the poem, and Spenser himself attached great importance to it as determining his position among poets. The ethical purpose is distinctive of the poem as a whole; it was foremost in Spenser’s mind when he conceived the scheme of the poem, and present with him as he built up and articulated the skeleton; it was in this respect that he claimed to have “overpassed” his avowed models Ariosto and Tasso. If we wish to get an idea of Spenser’s imaginative force and abundance, or to see his creations as he saw them, we must not neglect the allegory. It is obvious from all that he says of his own work that in his eyes the ethical meaning not only heightened the interest of the marvellously rich pageant of heroes and heroines, enchanters and monsters, but was the one thing that redeemed it from romantic commonplace. For the right appreciation of many of the characters and incidents a knowledge of the allegory is indispensable. For example, the slaughter of Error by the Red Cross knight would be merely disgusting but for its symbolic character; the iron Talus and his iron flail is a revolting and brutally cruel monster if he is not regarded as an image of the executioner of righteous law; the Blatant Beast, a purely grotesque and ridiculous monster to outward view, acquires a serious interest when he is known to be an impersonation of malignant detraction.

After the publication of the *Faery Queen* Spenser seems to have remained in London for more than a year, to enjoy his triumph. It might be supposed, from what he makes the Shepherd of the Ocean say in urging Colin Clout to quit his banishment in Ireland, that Raleigh had encouraged him to expect some permanent provision in London. If he had any such hopes they were disappointed. The thrifty queen granted him a pension of £50, which was paid in February 1591, but nothing further was done for him. Colin Clout’s explanation that the selfish scrambling and intriguing of court life were not suited to a lowly shepherd swain, and that he returned to country life with relief, may be pastoral convention, or it may have been an expression of the poet’s real feelings on his return to Kilcolman, although as a matter of fact there seems to have been as much scrambling for good things in Munster as in London. Certain it is that he did return to Kilcolman in the course of the year 1591, having probably first arranged for the publication of *Daphnida* and *Complaints*. *Daphnida* is a pastoral elegy on the death of the niece of the mistress of the robes. The fact implied in the dedication that he was not personally known to the lady has more than once provoked the solemn remark that the poet’s grief was assumed. Of course it was assumed; and it is hardly less obvious that sincerity of personal emotion, so far from being a merit in the artificial forms of pastoral poetry, the essence of which lies in its dreamy remoteness from real life, would be a blemish and a discord. Any suggestion of the poet’s real personality breaks the charm; once raised the question of the poet’s personal sincerity and the pastoral poem may at once be thrown aside. The remark applies to all Spenser’s minor poetry, including his love-sonnets; the reader who raises the question whether Spenser really loved his mistress may have a talent for disputation but none for the full enjoyment of hyperbolic poetry. *Complaints*, also published in 1591, is a miscellaneous collection of poems written at different periods. The volume contained *The Ruins of Time*; *The Tears of the Muses*; *Virgil’s Gnat*; *Mother Hubbard’s Tale*; *The Ruins of Rome*; *Mviopotmos*; *Visions of the World’s Vanity*; *Bellay’s Visions*; *Petrarch’s Visions*. Some of these pieces are translations already alluded to and interesting only as the exercises of one of our greatest masters of melodious verse; but two of them, *The Tears of the Muses* and *Mother Hubbard’s Tale*, have greater intrinsic interest. The first is the complaint of the decay of learning alluded to in *Midsummer Night’s Dream*, v. 1, 52—

“The thrice three Muses mourning for the death
Of Learning late deceased in beggary.”

The lament, at a time when the Elizabethan drama was “mewing its mighty youth,” was not so happy as some

of Spenser’s political prophecies in his *View of Ireland*; but it is idle work to try to trace the undercurrents and personal allusions in such an occasional pamphlet. *Mother Hubbard’s Tale*, a fable in Chaucerian complets, shows a keenness of satiric force not to be paralleled in any other of Spenser’s writings, and suggests that he left the court in a mood very different from Colin Clout’s.

Spenser returned to London probably in 1595. He had married in the interval a lady whose Christian name was Elizabeth,—Mr Grosart says Elizabeth Boyle. The marriage, celebrated on the 11th of June 1594, was followed by a rapid succession of publications. The first was a volume (entered at Stationers’ Hall, 15th November 1594, published 1595) containing the *Amoretti*, a series of exquisite sonnets commemorative of the moods and incidents of his courtship, and the magnificent *Epithalamion*, incomparably the finest of his minor poems. As in the case of the *Complaints*, the publisher for obvious reasons issued this volume nominally without his authority. *Colin Clout’s Come Home Again* was published in the same year, with a dedication to Sir Walter Raleigh, dated 1591. Early in 1596 the second three books of the *Faery Queen* were entered in the register of Stationers’ Hall; and in the course of the same year were published his *Four Hymns*, his *Prothalamion*, and his *Astrophenel*, a pastoral lament for Sir Philip Sidney, which he dedicated to the countess of Essex.

That Spenser wrote more of the *Faery Queen* during the last two years of his life, and that the MS. perished in the sack of Kilcolman castle by the rebels, may plausibly be conjectured, but cannot be ascertained. During those years he would seem to have been largely occupied with political and personal cares. He describes himself in the *Prothalamion* as a disappointed suitor at court. He drew up his *View of Ireland* in 1596 when he was in London, and from various circumstances it is evident that he had hopes of some kind from the favour of Essex. The *View*, with its urgent entreaty that Essex should be sent to Ireland, was entered at Stationers’ Hall in April 1598, but he did not obtain leave to publish it. Burghley, who had long stood in his way, died in August of that year, and next month Spenser was appointed sheriff of Cork. In October Tyrone’s rebellion broke out, and Spenser’s house was sacked and burned. The poet himself escaped, and in December was sent to London with despatches. Again he ventured to urge upon the queen his plan for the thorough “reformation” of Ireland. But his own end was near. On 16th January 1599 he died at Westminster, ruined in fortune, if not heart-broken, and was buried in Westminster Abbey, near his master Chaucer.

There have been many editions of Spenser’s works. The most available and complete is the Globe edition, with a carefully edited text by Dr R. Morris, and a memoir by Professor J. W. Hales. Mr Grosart’s edition, with its keenly argumentative biography and copious collection of variorum researches and critical opinions, is printed for private circulation. (W. M.)

SPERMACETI is a solid waxy body found in special cavities in the head of the sperm whale (*Physeter macrocephalus*), where it is held in solution by sperm oil while the creature is in life. At a temperature of about 6° C. the solid matter separates in a crystalline condition, and when purified by pressure and treatment with weak solution of caustic alkali it forms brilliant white crystalline scales or plates, hard but unctuous to the touch, and destitute of taste or smell. It is quite insoluble in water, very slightly affected by boiling alcohol, but easily dissolved in ether, chloroform, and carbon bisulphide. Spermaceti consists principally of cetin or cetyl palmitate, $C_{16}H_{31}O$, —an ether composed of cetyl alcohol combined with palmitic acid. Spermaceti candles of definite size are employed