The exact botanical source of the true or Indian nard was long a matter of uncertainty, the descriptions given by ancient authors being somewhat vague. Theophrastus *(De Odor.,* 28) classes nard amongst roots, and states that it came from India *(Hist. Plant.,* ix. 7, 2), had a biting and hot taste, and resembled iris root in perfuming the air near it *(De Odor.,* 12, 56). He also remarks *(l.c.,* 42) that the ointment was one of the most durable of perfumes. Pliny *(H.N.,* xii. 26, 27) gives a somewhat confused ac­count, from which it appears that both “spike” and leaf were in use, although it is not clear whether the spike *(spica)* consisted of the flower-head or the fibrous lower portion of the stem. The only definite statement he makes concerning it is that the “ sincere ” nard is known by its red colour, sweet smell, and especially taste, “ for it drieth the tongue and leaveth a pleasant relish behind it.” Dioscorides (i. 6) states that the true nard came from India and was collected on mountains beside which the river Ganges flowed. He describes it as blackish with short spikes, smelling something like cyperus. Linnæus, Blane, Hatchett, and other writers have supposed that spikenard was an Indian grass of the genus *Andropogon* (*A*. *Nardus,* L.) ; but Sir W. Jones *(As. Res.,* ii. 416, iv. 97) has given convincing reasons for identifying it with *Nardostachys Jatamansi,@@*1 a plant of the Valerian order, the fibrous root­stocks or “ spikes ” of which are still collected in the mountains of Bhotan and Nepal. Further evidence is afforded by Lambert *(Illustr. of the Genus Cinchona,* App., p. 177), who found the root under the name of “spike­nard ” in one of the oldest chemist’s shops in London, also by Dymock *(Mat. Med.* IF. *India,* 2d ed., p. 347), who states that the principal use of the drug at the present time is for making hair washes and ointments, the popular opinion being that it promotes the growth and blackness of the hair. The name of “ spike ” applied to the Indian nard appears to be derived from its resemblance in shape to a spike or ear of bearded corn. The root is crowned by the bases of several stems, each about 2 inches or more in length and as thick as the finger. To these the fibrous tissue of former leaves adheres and gives them a peculiar bristly appearance. It is this portion that is chiefly collected.

Other and inferior varieties of nard are mentioned by Dioscorides and subsequent writers. Celtic nard, obtained from the Ligurian Alps aud Istria, consisted of the roots of plants also belonging to the Valerian order (*Valerianα celtiea* and *V. salicina).* This was exported to the East and thence to Egypt, and was used in the preparation of baths. Mountain nard was collected in Cilicia and Syria, and is supposed to have consisted of the root of *Valeriana tuberosa.* The false nard of Dauphiné, used in later times, and still employed as a charm in Switzerland, is the root-stock of *Allium Victorialis.* It presents a singular resemblance to the spikes of Indian nard, but is devoid of fragrance. It is remarkable that all the nards belong to the natural order *Valerianaceæ,* the odour of valerian being considered disagreeable at the present day ; that of *Nardostachys Jatamansi* is intermediate between valerian and patchouli, although more agreeable than either.

The name “ spikenard ” has also been applied in later times to several plants. The spikenard of the United States is *Aralia racemosa,* and another species of the same genus, *A. nudicaulis,* is known as “ false spikenard.” In the West Indies *Hyptis suaveolens* is called “spikenard,” and in Great Britain the name “ploughman’s spikenard” is given to *Inula Conyza.* (E. M. H.)

SPINACH. See Horticulture, vol. xii. pp. 285, 288.

SPINAL CORD. See Physiology, vol. xix. p. 34 *sq.* For the diseases affecting the spinal cord, see Ataxy

(Locomotor), Paralysis, Pathology (vol. xviii. p. 392), and Surgery.

SPINEL. See Mineralogy, vol. xvi. p. 386, and Ruby.

SPINELLO ARETINO (*c*. 1330-*c*. 1410), painter, the son of a Florentine named Luca, who had taken refuge in Arezzo in 1310 when exiled with the rest of the Ghibel­line party, was born at Arezzo about 1330. Spinello was a pupil of Jacopo di Casentino, a follower of Giotto, and his own style was a sort of link between the school of Giotto and that of Siena. In the early part of his life he worked in Florence as an assistant to his master Jacopo while painting frescos in the church of the Carmine and in Sta Maria Novella. Between 1360 and 1384 he was occupied in painting many frescos in and near Arezzo, almost all of which have now perished.@@2 After the sack of Arezzo in 1384 Spinello returned to Florence, and in 1387-88 with some assistants covered the walls and vault of the sacristy of S. Miniato near Florence with a series of frescos, the chief of which represent scenes from the life of St Benedict. These still exist, though in a sadly restored condition ; they are very Giotto-like in composition, but have some of the Siena decorative brilliance of colour. In 1391-92 Spinello was painting six frescos, which still re­main on the south wall of the Pisan Campo Santo, repre­senting miracles of St Potitus and St Ephesus. For these he received 270 gold florins. Among his later works the chief are the very fine series of frescos painted in 1407-8 on the walls and vault of a chapel in the municipal build­ings of Siena ; these also have suffered much from repaint­ing, but still are the finest of Spinello’s existing frescos. Sixteen of these represent the war of Frederick Barbarossa against the republic of Venice. Spinello died at Arezzo about 1410.

Spinello’s frescos are all strong and highly decorative works, drawn with much spirit, and are very superior in style to his panel pictures, many of which appear to be mere *bοttega* produc­tions. The academy of Florence possesses a panel of the Madonna and Saints, which is chiefly interesting for its signature—“Hoc opus pinxit Spinellus Luce Aritio D . I . A . 1391.” The easel pictures which are to be found in the various galleries of Europe give little or no notion of Spinello’s power as a painter.

SPINET. See Pianoforte, vol. xix. p. 67 *sq.*

SPINNING. See Yarn.

SPINOLA, Ambrogio Spinola, Marchese di **(*c*.** 1571- 1630), a celebrated general, belonged to a noble and wealthy Italian family, and was born at Genoa about 1571. After the siege of Ostend had languished for more than two years under the direction of the archduke Albert, Spinola, who, though not a soldier by profession, had seen something of campaigning during a season or two, came upon the scene as a condottiere and received charge of the works. He entered upon his task in October 1603, and his courage and vigour were rewarded by the surrender of the place on 20th September 1604. During the next five years, until the conclusion of the armistice of 1609, he frequently encountered Maurice of Orange, but on the whole with undecisive results. In 1620 he was sent by Spain into the Palatinate of the Rhine, and took many places; in the following year, on the renewal of the war with Holland, he returned to the scenes of his earlier campaigns, where his principal exploits were the capture of Jülich in February 1622 and of Breda after a ten months’ siege in June 1625. His health now began to give way ; and his spirits are said to have been further de­pressed by Philip’s disregard of his pecuniary claims. He died at Castel-Nuovo di Scrivia on 25th September 1630.

SPINOZA, Baruch (1632-1677), or, as he afterwards signed himself, Benedict de Spinoza, philosopher, was born at Amsterdam on 24th November 1632. His parents be-

was customary at a very early period. Theophrastus (c. 314 b.c.) states that vessels of lead and alabaster were best for the purpose, on account of their density and coolness, and their power of resisting the penetration of the ointment into their substance. Pliny also recom­mends alabaster for ointment vases. For small quantities onyx vessels seem to have been used (Horace, *Garni.* iv., 12, 11. 10, 17).

@@@1 The plant figured by Sir W. Jones is *Valeriana Ηardιwickii* (prob­ably the inferior Gangetic nard of Dioscorides and the ozænitis of Pliny) ; the true plant is figured by Royle and Lambert.

@@@2 The fine fresco of an Apocalyptic scene which still exists in S. Maria degli Angeli at Arezzo belongs to about 1400.