

Shottery and Charlecote, his *Ofelli*, his *fortes coloni*, his *uxoris solibus perusta*. Much of his philosophy is very Horatian.—Honest hearty Homer would have been the parallel. But in 1616 the name of Virgil had more of the old mediæval associations clinging to it, than it has now. It is with Virgil as the wizard, that he is compared. On an early portrait of Shakespeare, said to be nearly contemporaneous, is the pregnant allusion "*Ut Magus*"—to be understood only by its context in Hor. Ep. I. Lib. ii.

"Ao ne forte putes, me, quæ facere ipse recusem,
Quum recte tractent alii, laudare maligne ;
Ille per extantum funem mihi posse videtur
Ire poeta ; meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut Magus, et modo me Thebis, modo ponit Athenia."

"Though I attempt not the dramatic muse,
Let me not seem, malignant, to refuse
The praises due to those, who with success
Have tried this way to fame ; for I confess,
He gives a desperate trial of his art,
Who with imagined woes can wring my heart ;
To pity soothe me, or to anger warm,
Or with false fears my panting breast alarm ;
Then, like a sorcerer, my rapt spirit bear
To Athens, or to Thebes, and fix it there."

An apt description of the dramatic poet's magical power over susceptible minds ! This is the kind of "art" referred to in the epitaph, and there described as Virgilian. [In the "desperate trial,"—the "per extantum funem posse videtur ire poeta," who has not brought to his recollection, as a specimen of extreme trial of art in a man's specialty, the feat of Blondin at the Falls of Niagara ?] The distich under the bust at Stratford might be supplemented at this day from the epitaph of the admirable Crichton of 1494. See Hallam, Lit. Hist. i. 210.

"Johannes jacet hic Mirandola : cetera norunt
Et Tagus, et Ganges ; forsan et Antipodes."

As here on the shores of the St. Lawrence, so literally on the Ganges, literally at the Antipodes, where Mirandola is forgotten if he ever were remembered, the name of Shakespeare is a household word.

The allusion to the poet as a *Magus*, and as a *Socrates*, may recall to the mind of some, what the latter is reported by Plato as saying in the Dialogue entitled "Charmides." He had learned, he says, from one of the physicians of King Zamolxis of Thrace, who were said to be able to render men immortal, that as it is not proper to attempt to cure the eyes without the head, nor the head without the body ; so neither is it proper to cure the body without the soul ; and that the soul is cured by certain incantations ; and that these incantations are beautiful reasons ; and that by such, temperance was generated in the soul, which, when generated and present, can easily impart health both to the head and to the rest of the body. See Plato, vol. iv. p. 118. Ed. Bohn. Such "incantations" and "beautiful reasons," quickening and curative to the spirit, abound, as every one knows, in the writings of Shakespeare.

XXII.

Orthography of Shakespeare's Name.

At the close of his two Dedications to the Earl of Southampton, prefixed to the "*Venus and Adonis*" and "*The Rape of Lucrece*" respectively, the poet subscribed his name as—WILLIAM SHAKESPEARE. By this deliberate act he seems to have given the world to understand that such was the form his name should wear in after ages ; and thus accordingly the first editors of his collected works, Heminge and Condell, rendered the name, as also did Ben Jonson, and all the other early admirers of Shakespeare.