

* English. *

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SHAKSPERE OR ?

I HAVE been puzzled somewhat to know how I should—ought to—write the name of our great dramatist. As a boy I was quite content with "Shakespeare"; when I read Dowden and Furnivall, I began to like "Shakspeare." Extending my reading to late seventeenth century texts, a certain fondness for "Shakespear" began to show itself, while a glance at the title-page of a certain sixteenth century quarto threatened to banish all other orthographies in favor of "Shake-speare." Is there any true and settled orthography of the poet's name?

The direct evidence in the case is very slight. Only five admittedly genuine signatures of the poet exist—three on his will, two on deeds. The signatures of the will may be seen in fac-simile in R. G. White's *Shakespeare*. The will itself has been reproduced, fortunately for our inquiry, by photographic process, and may be examined in the "Jahrbuch" for 1889, of the German Shakespeare Society. It is in three sheets, each of which is signed by the poet himself. The signature on the lower left hand side is unfortunately almost obliterated, but when examined by Malone in the last century it was pronounced to be "Shakspeare." The signature at the foot of the second sheet is likewise "Shakspeare," though the final letters are hard to decipher. The last and main signature has usually been thought "by me William Shakespeare." The hand that wrote it is tremulous and uncertain, the letters from *p* on are scarcely distinguishable from one another. Of late, however, it has been seriously doubted whether the ordinary reading is correct, and I am disposed to accept the finding of Sir F. Madden, that all the signatures of the will, as well as the mortgage deed and deed of bargain and sale, are "Shakspeare."

That is our testimony from S—?'s own hand. Were it all the testimony we have, there could be no doubt about the correctness of the orthography. But there is a mass of indirect testimony that makes doubt possible.

Our poet must have signed his name thousands of times, yet we have but five signatures. Was he uniform and consistent always? Were people of the time uniform and consistent? Mr. Halliwell Phillipps has pointed out that Lord Dudley's signature was generally "Duddeley," while his wife signed "Duddley," and a relative, "Dudley." Ben Jonson appears "Jonson," "Jhonson," "Johnson"; Sir Walter Raleigh, "Raleigh," "Rauley," "Rauleigh," "Rowlegh," "Rawley." The writer referred to has gathered from the families of the poet's name in and about Warwickshire (1450-1650) fifty-eight varieties of spelling, from "Chacsper" to "Shakyspar," evidence enough to show us that the writing of names was a matter of taste and fancy even with the best educated. Was it so with the poet's own family and himself?

Signatures from the poet's father and sisters we have none; his brother Gilbert signed himself "Shakespeare." In the complaint of John S—?, the poet's father, against John Lambert respecting an estate near Stratford, the scribe has written four times "Shakspeare," nine times "Shackespere," once "Shackespere," and once "Shackspeare." In the fine levied upon New Place when sold by William Underhill to the poet (1597), "Shakespeare" occurs five times, and in a second fine (1602) that spelling is repeated. In the license issued by James I. to certain comedians (May 17, 1603), among the number we find "William Shakespeare."

Turning to the published works of the poet, we find much of interest. "Lucrece" and "Venus and Adonis" were without a doubt issued under the author's supervision, and on each of these the name of "William Shakespeare" is found. The various quarto editions of his separate plays published during his life-time were "pirated" and cannot be taken as evidence, except to show the style of spelling generally favored by the printers of his day. Examination of the title-pages of the folios is made possible for us in America by the heliotype reproductions of Messrs. Osgood & Co., Boston. Of the fifty-five title-pages of quartos found in their

volume, fifteen do not contain the author's name, fifteen have "Shake-speare," twenty-one Shakespeare, one has "Shak-speare," one "Shakespere," one "W. Sh.," one is doubtful "Shake-speare" (the hyphen coming at the end of a line). In the first folio edition of 1623, issued after the poet's death by his friends and fellow actors Heminge and Condell (fac-simile ed. of Chatto and Windus), the title-page reads "Shakespeare," and turning to the editor's dedication, we read that the edition is "to keepe the memory of so worthy a Friend and Fellow alive,—as was our *Shakespeare*." Facing the portrait of the great dramatist, we find Ben Jonson's lines to the reader.

"This Figure, that thou here seest put,
It was for gentle *Shakespeare* cut;
Wherein the graver had a strife
With Nature to out-do the life:
O, could he but have drawne his wit
As well in brasse, as he hath hit
His face, the Print would then surpasse
All that was ever writ in brasse.
But, since he cannot, Reader, looke
Not on his Picture but his Booke."

In the folio of 1632 we find "Shakespeare," while in those of 1664 and 1685 we find "Mr. William Shakespear."

There is only one other point that needs here to be touched on. Etymology may have some slight bearing on the question. The received etymology may be taken as stated in these almost contemporary lines:

"The race
Of Shakespeare's minde and manners brightly shines
In his well turned and true-filed lines:
In each of which, he seems to *shake a lance*,
As brandish't at the eyes of Ignorance."

Camden, whose book was published in 1605, gives us authority enough to discard the various other suggested derivations, Jacques-Pierre, Sigisbert, Schachsburh, etc. (v. C. M. Ingleby's "Shakespeare: The Man and the Book"). He expounds the well-known origin of surnames by saying that such a one is called Palmer because he returns with a palm-branch as sign of his visit to Jerusalem; and so from original characteristics or exploits, etc., we have Longsword, Broad-speare, Breake-speare, Shakespeare, Shot-bold, Wagstaff, etc. This view is maintained as well by Bardsley in his "English Surnames," p. 461. If then we follow the etymology, originally it is true, M. E. *sper* and A. S. *sper*, we must write "speare," for "speare" is undoubtedly the common spelling of the Elizabethan period. We find, for example, in the Folio of 1623, many lines such as:—

"My husband's wrongs on Herford's speare."
Rich. II., I., i., 48.

"If I be gored with Mowbraye's speare."
I., iii., 60.

"Thruste Talbot with a Speare into the Back."
Hen. VI., I., i., 138.

"He was thrust in the mouth with a Speare."
II. *Hen. VI.*, IV., vii., 10.

To sum up:—The direct testimony from the poet's hand is for "Shakspeare," but this testimony is far from conclusive, because there was no fixed orthography for proper names during the Elizabethan period. On the other hand, the poet's own publications give "Shakespeare," and this orthography is sustained by the majority of cases in those printed monuments in which the poet is referred to by his contemporaries, and especially by his friends.

"OFT, IN THE STILLY NIGHT."

BY THOMAS MOORE.

I. INTRODUCTORY.

THE poem "Oft in the Stilly Night," is one of a volume of poems published by Moore in 1815, entitled "National Airs." The "air" in the case of this poem was a Scotch one, which musicians know best as arranged by Sir John Stevenson.

II. ANALYTICAL TREATMENT.

(I.) 1. Who is represented in the poem as speaking? What periods of his life are described? [The poet represents in the poem the thoughts of an old man (the poet's own thoughts, if you will) reflecting on his past life.] 2. At what time do these thoughts come to him, and why? [In the silence of night, before he falls asleep. The distractions of the day's occupations are gone. In the silence and

calm of the night the mind is free to wander over the past.] 3. Are these memories of the past pleasing? [In themselves, yes. They are full of joy and brightness, for he speaks of the "light" of other days, shining again around him as these memories gather. He calls this remembrance "Fond memory" to indicate that he loves these memories.] 4. What memories arise in the mind? [The joys ("smiles") and sorrows ("tears") of his boyhood, with the loving words of parents and friends; the comrades, once happy and gay ("eyes that shine"), now dead ("eyes dimmed and gone") or heart-broken.] 5. Why does he now say "sad memory" instead of "fond memory"? (II.) 1. Which of his memories seems to affect him most? 2. What is the real force of "linked" in friends linked together? 3. What is the real force of "like leaves in wintry weather," in describing the death of his friends? 4. What feeling must fill the minds of the aged as they see their friends dying around them? [Compare "'Tis the Last Rose of Summer," especially stanza III.] 5. How is the reference to one

"Who treads alone
Some banquet-hall deserted"

expressive of this feeling?

1. Point out the words in the poem that would not be used in every-day prose. 2. Give the every-day equivalents of these words? 3. Why are the poet's words better than the ordinary prose words? 4. Point out the phrases or clauses that are quite poetical in their nature and give plain prose equivalents. 5. Which do you prefer, and why?

What is common in sentiment to the two poems "Oft in the Stilly Night" and "'Tis the Last Rose of Summer"? 2. What is the common source of this emotion?

For Friday afternoon, if the teacher should devote an hour to Thomas Moore, he will find helpful, "Oft in the Stilly Night," set to music by Stevenson; "The Canadian Boat Song" in "Novello's Musical Times" (223); "The Minstrel Boy" as arranged by Balfe ("University of Toronto Song-book" and elsewhere); "'Tis the Last Rose of Summer" by Flotow (Song Folio), while various poems of Moore are to be found in the "H. S. Reader," "Chambers's Cyclopædia of English Literature," and the "Cabinet of Irish Literature," III. The two last named contain lengthy accounts of Moore's life and work.

III. BIOGRAPHICAL.

(See the preceding lesson.)

F.H.S.

* Question Drawer. *

ENGLISH.

M.M.—The farmer in the "Little Midshipman" is somewhat old-fashioned, uses the "thou" and "thee" in speaking to a child, as once everybody did. Notice that the boy uses the polite and formal "you" to the farmer.

YOUNG TEACHER.—In the sense in which we speak of "Pilgrim's Progress," "Vision of Mirza," etc., as being allegories, Arnold's "Forsaken Mermaid," is not an allegory. Let the poem be studied and felt simply for itself.

J.T.—(1) The "Waverley Novels" take their name from the name of the first novel issued in that famous series—"Waverley." (2) Domeneddio is a contraction of Italian words *domine, dio*, corresponding to the English Lord God.

W.G.M.—For questions (a) and (b) see (c) of answers to "Subscriber." In the "Cloud" (V. R., p. 221) "the mountains its columns be;" "its" refers to "roof." The "Powers of the Air" are the forces of nature manifested in the air—wind, heat, light, etc.

X.Y.Z.—In "They then opened a parley, hoping to gain more advantage," the word "hoping" is adjective to "they," and since it is a participle, it has its object, the infinitive "to gain." Logically it is adverbial to "they opened," being equivalent to "since they hoped to gain," etc. This gerundive character of the participle is not uncommon.