

brought Socrates on the stage, without doing Socrates any harm; but quite the contrary. "Let Aristophanes and his comedians," Florio says, "make plaies and scowre their mouthes on Socrates; those very mouthes they make to vilifie, shall be meanes to amplifie his virtue." In "Love's Labour's Lost," an absurd sonnet is attributed to Holofernes. There is probably special point in this. We deduce from the preface here before us, that Florio did indulge in a sonnet sometimes; and that on account of one he had, to his great displeasure, been styled by Shakspeare a "rymer," "notwithstanding he had more skill in good poetrie than my slie gentleman seemed to have in good manners and humanitic." Once more; we may observe in "Love's Labour's Lost," after Holofernes has recited his sonnet, Nathaniel exclaims "A rare talent!"—On which, Dull, in an aside, remarks "If talent be a claw, look how he claws [curries favour with] him with a talent." Here Florio is perhaps twitted with a slip in the "World of Words" where he interprets "artiglie" as "talents" claws, or pounces of birdes or hawkes," spelling "talons" thus.

Some time after King James I. came down from Scotland, John Florio was appointed tutor in Italian to Prince Henry; and in 1611 he issued a third edition of his dictionary, in which the dedication to Southamton and the rest is withdrawn; and one appears "To the Imperial Majestie of the highest born princess, Anne of Denmark, crowned Queene of England, Scotland, France and Ireland." Strange that it should be one of the works of this very Florio, namely his translation of Montaigne's Essays, that is now preserved as a precious relic in the British Museum, as being the only volume in existence known to have been once the property of Shakspeare, and containing one of the very few of his undoubted autographs.

A few curiosities in English, culled from Florio, may now