

Henrie, Earle of Southampton, and Lucie, Countesse of Bedford." The reason why he names three patrons, and in this order, is, that he likens his book to a "bouncing boie" of his own, who now, "after some strength gathered to bring it abroad," requires, "as the manner of the countrie is," that there should be two male witnesses, and one female, to his "entrie into Christendom." He therefore entreats the three personages named, to act as sponsors to the "young springall," to take him under their protection and "avowe him theirs." Henrie, Earle of Southampton, by whose "paie and patronage" in particular, Florio here frankly says he has lived some years, and "to whom he owes and vows the yeares he has to live," was the well-known friend of Shakspeare. In Southampton's circle, a good deal of quiet joking went on at the expense of "resolute John Florio," as he styled himself; and quite a little feud seems to have sprung up between him and the great dramatist. In 1591, in a work entitled "Second Fruits," Florio had ventured the remark that "the plays that they play in England are neither right comedies nor right tragedies, but representations of Histories without decorum." As being certainly a glance at himself, Shakspeare remembered this observation of Florio's; and in 1597, when "*Love's Labour's Lost*" appeared, Florio was immediately recognized in *Holofernes*—Florio, of course, grotesquely overdrawn. In the Preface to the Reader, in this very book, the "World of Words," we have Florio endeavouring to retort by recalling the fact that aforesaid Aristophanes 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 he meanes to amplifie his vertue." An

"*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 humanitie." Once more: we may observe in "*Love's Labour's Lost*," after Holofernes has recited his sonnet, Nathaniel exclaims "A rare talent"—on which, Duill, in an aside, remarks "If talent be a claw, look how he claws [carries favour with] him with a talent." Here Florio is perhaps twitted with a slip in the "World of Words" where he interprets "artigle" as "talents, claws, or pounces of birdes or hawks," 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 Southampton and the rest is withdrawn; and one appears "To the Imperial Majesty 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 be given. For example: we have "penteis" for the "eaves of a house or a baie-window, or out-butting or jettie of a house;" commonly now, by a misconception, spelt "pent house;" properly an ap-