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The Italian Encounter with Tudor England

The small but influential community of Italians that took shape in England in the fifteenth century initially consisted of ecclesiastics, humanists, merchants, bankers, and artists. However, in the wake of the English Reformation, Italian Protestants joined other continental religious refugees in finding Tudor England to be a hospitable and productive haven, and they brought with them a cultural perspective informed by the ascendancy among European elites of their vernacular language. This original and interdisciplinary study maintains that questions of language are at the centre of the circulation of ideas in the early modern period. Wyatt first examines the agency of this shifting community of immigrant Italians in the transmission of Italy's cultural patrimony and its impact on the nascent English nation; Part 2 turns to the exemplary career of John Florio, the Italo-Englishman who worked as a language teacher, lexicographer, and translator in Elizabethan and Jacobean England.

MICHAEL WYATT, an independent scholar, has previously taught at Northwestern University and at Wesleyan University. He is a fellow of Villa I Tatti, The Harvard University Center for Italian Renaissance Studies.

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Note on the text

Unless otherwise noted, I cite in my chapter notes the first editions of books printed in England, which during the final stages of the preparation of this book have all been consulted through *Early English Books Online* (hereafter *EEBO*); in the Bibliography, I list modern editions if available, for the benefit of readers without access to electronic resources.

For the sake of simplicity, in the chapter notes I have abbreviated the titles of Florio's principal works under consideration in this volume as follows:

- FF:* *Florio His Firste Fruites: which yeelde familiar speech, merie Proverbs, wittie sentences, and golden sayings. Also a perfect introduction to the Italian and English tongues.* London: Thomas Woodcock, 1578.
- SF:* *Florios Second Frutes, To be gathered of twelve Trees, of divers and delightsome tastes to the tongues of Italians and Englishmen.* London: Thomas Woodcock, 1591.
- WW:* *A Worlde of Wordes, or most copious and exact Dictionarie in Italian and English.* London: Edward Blount, 1598.
- QA:* *Queen Anna's New World of Words, or Dictionarie of the Italian and English Tongues.* London: Edward Blount and William Barret, 1611.

Other abbreviations utilized in the chapter notes are as follows:

- BL:* British Library
- DBI:* *Dizionario biografico degli italiani.* Rome: Istituto della Enciclopedia Italiana, 1960–present.
- DNB:* *Dictionary of National Biography.* Leslie Stephen and Sidney Lee, eds. London: Smith and Elder, 1885–1901.
- OED:* *Oxford English Dictionary Online:* www.dictionary.oed.com
- Grove:* *Grove Art Online:* www.groveart.com
- STC:* *A Short-Title Catalogue of Books Printed in England, Scotland and Ireland, and of English Books Printed Abroad, 1475–1640,* A. W. Pollard and G. R. Redgrave, eds. (revised by

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W. A. Jackson and F. S. Ferguson, and Katherine F. Pantzer).
London: Bibliographical Society, 1976–1991.

For the spelling of English names, I have followed the usage of the *STC* and the *DNB*; for names in Italian, the forms found in the *Sistema bibliotecario nazionale* [*SBN*] and *Il censimento delle edizioni italiane del XVI secolo*, *EDIT 16* – both from the *Istituto centrale per il catalogo unico* [*ICCU*] – and the *DBI*. Regarding centuries, I have used the Italian form ‘cinquecento’ in discussing issues specific to the Italian context, and ‘sixteenth century’ otherwise.

Interpolations of my own in citations, as well as translations into English where not in closed quotes or indented, are indicated [in brackets].

Early Italian, neo-Latin, and English texts have been only minimally corrected in order to facilitate their legibility. Titles of books printed in England and available through EEBO retain their original form in my notes and bibliography in order to facilitate searching, while they are corrected in the main body of my text (the *Lasino doro*, or *L'asino d'oro*, of Machiavelli, for example).