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2014 by Michel de Montaigne  
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(Editor), Peter G. Platt  
(Introduction), John Florio  
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Scholars debate whether or not Shakespeare saw Florio's translation in manuscript before it was published in 1603. The balance of evidence suggests that he probably did not, but rather that his mind and Montaigne's worked in such similar ways that the character of Hamlet, created before 1600, seems like a reader of Montaigne even though he could not have been.

---

Montaigne and Shakespeare: two great writers of one mind

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Specifically, Shakespeare takes Montaigne's words, in Florio's translation, and fashions them into the forged letter that Edmund fobs off as his brother Edgar's. "I hope," Edmund declares with a fraudulent show of concern on his brother's behalf, that he wrote this letter "but as an essay or taste of my virtue."

---

Shakespeare's Montaigne: The Florio Translation of the ...

JOHN FLORIO (1553-1625) was an Anglo-Italian linguist and lexicographer, a royal language tutor at the Court of James I, a possible friend and influence on Shakespeare, and the translator of Montaigne's *Essais* into English. STEPHEN GREENBLATT is

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the Cogian University Professor of English and American Literature and Language at Harvard

University. He lives in Cambridge, Massachusetts, and in Vermont.

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Shakespeare's Montaigne: The Florio Translation of the ... (hereafter, "Caniballes"), in

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Florio's English translation of 1603,6 that there is no doubt that Shakespeare used this English version of Montaigne's essay in writing those words of Gonzalo. Since Malone's discovery, the "influence of Florio's Montaigne upon Shakespeare" has long been a subject of much scholarly speculation, so much so that ...

---

Montaigne's Cannibals and  
And there is no doubt that  
Shakespeare read  
Montaigne—though how  
extensively remains a matter of  
debate—and that the translation  
he read him in was that of John  
Florio, a fascinating polymath,  
man-about-town, and dazzlingly  
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Shakespeare's Montaigne by  
Michel de Montaigne ...

The first is from Proverbs, of course, and the second from Michel de Montaigne 's essays, as translated by John Florio in 1603. It is testament to Montaigne's progressiveness that the beating...

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Shakespeare's Montaigne review  
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The one item that stood out for  
me that day was John Florio's  
1603 translation of Montaigne's  
Essais (Volumes I and II published  
in 1580, Volume III in 1588).

---

Montaigne and "The Tempest" -  
Shakespeare Birthplace Trust  
That translation, published in a  
handsome folio edition in London  
in 1603, was by John Florio. For  
Shakespeare—and not for  
Shakespeare alone but for  
virtually all of his English

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De  
contemporaries—Montaigne was  
Florio's Montaigne. The essays  
selected here, in their rich  
Elizabethan idiom and

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Shakespeare's Montaigne (Michel  
de Montaigne) » p.1 ...

And there is no doubt that  
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Montaigne—though how  
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debate—and that the translation  
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Florio, a fascinating polymath,  
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Shakespeare, Nietzsche wrote,

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Melancholy and the works of Sir Thomas Browne. This new edition of this seminal work, edited by Stephen Greenblatt and Peter G. Platt, features an adroitly modernized text, an essay in which Greenblatt discusses both the resemblances and real tensions between Montaigne's and Shakespeare's visions of the world, and Platt's introduction to the life and times of the extraordinary Florio. Altogether, this book provides a remarkable new experience of not just two but three great writers who ushered in the modern world.

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John Florio is best known to the present day for his great translation of Montaigne's Essays. To his contemporaries he was one

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of the most conspicuous figures of the literary and social cliques of the time. By her reconstruction of Florio's life and character, Frances Yates' 1934 text throws light upon the vexed question of his relations with Shakespeare.

Through sustained close-readings of Montaigne's essays and Shakespeare's plays, Platt explores both authors' approaches to self, knowledge and form that stress fractures, interruptions and alternatives.

Argues that the Essais of Montaigne were a crucial factor in the composition of later Shakespearean drama A new way of accounting for the different sorts of plays that Shakespeare

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Wrote later in his career A detailed history of the literary-critical interest in the Montaigne-Shakespeare connection, from the eighteenth century to the present day Case studies that, through sustained close-readings of Montaigne's essays and Shakespeare's plays, shows the shared concerns of the authors A new approach that differs from the more typical method of looking merely for verbal echoes, resulting in a deeper, richer sense of the way that Shakespeare's reading of Montaigne shaped his writing In this revisionist study, Peter G. Platt provides a detailed history of the literary-critical interest in the Montaigne-Shakespeare connection from the eighteenth century to the present

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day. Through sustained close-readings of Montaigne's essays and Shakespeare's plays, Platt explores both authors' approaches to self, knowledge and form that stress fractures, interruptions and alternatives. While the change in monarchy, the revived interest in judicial rhetoric and the alterations in Shakespeare's acting company helped shape plays such as Measure for Measure, King Lear and The Tempest, this book contends that Shakespeare's reading of Montaigne is an under-recognised driving force in these later plays.

Montaigne's English Journey

*Page 24/31*

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examines the genesis, early readership, and multifaceted impact of John Florio's exuberant translation of Michel de Montaigne's *Essays*. Published in London in 1603, this book was widely read in seventeenth-century England: Shakespeare borrowed from it as he drafted *King Lear* and *The Tempest*, and many hundreds of English men and women first encountered Montaigne's tolerant outlook and disarming candour in its densely-printed pages. Literary historians have long been fascinated by the influence of Florio's translation, analysing its contributions to the development of the English essay and tracing its appropriation in the work of Webster, Dryden, and other major writers. William M.

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Hamlin, by contrast, undertakes an exploration of Florio's Montaigne within the overlapping realms of print and manuscript culture, assessing its importance from the varied perspectives of its earliest English readers. Drawing on letters, diaries, commonplace books, and thousands of marginal annotations inscribed in surviving copies of Florio's volume, Hamlin offers a comprehensive account of the transmission and reception of Montaigne in seventeenth-century England. In particular he focuses on topics that consistently intrigued Montaigne's English readers: sexuality, marriage, conscience, theatricality, scepticism, self-presentation, the nature of

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wisdom, and the power of custom. All in all, Hamlin's study constitutes a major contribution to investigations of literary readership in pre-Enlightenment Europe.

The Oxford Handbook of English Prose 1500-1640 is the only current overview of early modern English prose writing. The aim of the volume is to make prose more visible as a subject and as a mode of writing. It covers a vast range of material vital for the understanding of the period: from jestbooks, newsbooks, and popular romance to the translation of the classics and the pioneering collections of scientific writing and travel writing; from diaries, tracts on witchcraft, and

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domestic conduct books to rhetorical treatises designed for a courtly audience; from little known works such as William Baldwin's *Beware the Cat*, probably the first novel in English, to *The Bible*, *The Book of Common Prayer* and Richard Hooker's eloquent statement of Anglican belief, *The Laws of Ecclesiastical Polity*. The work not only deals with the range and variety of the substance and types of English prose, but also analyses the forms and styles of writing adopted in the early modern period, ranging from the Euphuistic nature of prose fiction inaugurated by John Lyly's mannered novel, to the aggressive polemic of the Marprelate controversy; from the

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scatological humour of comic writing to the careful modulations of the most significant sermons of the age; and from the pithy and concise English essays of Francis Bacon to the ornate and meandering style of John Florio's translation of Montaigne's famous collection. Each essay provides an overview as well as comment on key passages, and a select guide to further reading.

Would Hiroshima have been bombed if Japanese contained a phrase meaning 'no comment'? Is it alright for missionaries to replace the Bible's 'white as snow' with 'white as fungus' in places where snow never falls? Who, or what, is Kuzma's mother, and why was Nikita Khrushchev so

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threateningly obsessed with her (or it)? The course of diplomacy rarely runs smooth; without an invisible army of translators and interpreters, it's hard to see how it could run at all. But though such go-betweens tend to be overlooked, even despised, the subtlest of them have achieved a remarkable degree of influence. Join veteran translator Anna Aslanyan to explore hidden histories of cunning and ambition, heroism and incompetence. Meet the figures behind the notable events of history, from the Great Game to Brexit, and discover just how far a simple misunderstanding can go.

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