

The BOOK *of* The
COURTIER
by Count Baldassare
CASTIGLIONE
Done into English by
Sir Thomas Hoby
Anno 1561



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INTRODUCTION

"MANNERS makyth man," says William of Wykeham's motto; and our forefathers were well aware how precious good manners are in life. A modest and gracious bearing, with deference for those set above and consideration for the rights and feelings of all, adds so much to the happiness of men at so small a cost, and so commends the person to others' affections, that the wonder is how anyone can be rude. Yet nature has not taught us this in the cradle, and to acquire it there must be careful and long training. To help in this, by setting forth the standard of polite society for those who may not have the entry to such, many writers have compiled books of good manners, both in this country and in others. A number of the most simple from the fifteenth and sixteenth centuries have been gathered into a volume of the Early English Text Society, called the *Babees Book* (F. J. Furnivall, 1878). "O yongë Babees," says the author of the title-piece,

whom blood royall
With grace, feature, and high ability
Hath enomyd, on you is that I call
To know this book: for it were great pity
Syn that in you is set sovreyne beauty.
But if virtue and nurture were with all:
To you therefore I speak in speciall . . .

When ye enter into your lordis place,
Say first, God speed, and all that be before
You in this stead, salute with humble face:
Start not rudely; come in an easy pace;
Hold up your head, and kneel but on one knee
To your sovereyn or lord, whether he be.

They are to kneel on one knee to their lord, on both knees to God. So he continues directing them as to demeanour and posture, how they are to answer, how to serve at table, how to accept an act of favour from their lord. Hugh Rhodes, in his *Book of Nurture*, describes the manner of serving a Knight, Squire, or Gentleman; how to order your master's chamber at night to bed-ward; how to behave at table; and what

else makes a school of manners for man or for child. He says:

I am full blind in poet's art,
thereof I can no skill;
Take the best, and leave the worst,
of truth I mean no ill.

He begins with the opening day, when you get up:

Brush them and sponge thy cloths too
that thou that day shalt wear,
In comely sort cast up your bed,
lose you none of your gear.
Make clean your shoes, and comb your head
and your clothes button or lace,
And see at no time you forget
to wash your hands and face.

In this artless style, Master Rhodes gives his instructions to gentle and simple. No one then thought it beneath him to do menial service to his elders and betters; it was rather an honour so to serve those who were honourable. Sir Thomas More was brought up in Cardinal Morton's household; and Morton said of young More, "Whosoever shall live to see it, this child here waiting at the table will prove a marvellous man."

It was indeed a part of the child's education to be brought up in the house of some nobleman or great gentleman, and many of them had their schoolmaster without to help in the bookish part. The training was often strict, but that has its advantages. Lady Jane Grey says:

One of the greatest benefits that God ever gave me, is that He sent me so sharp and severe parents, and so gentle a schoolmaster. For when I am in the presence either of father or mother, whether I speak, keep silence, sit, stand or go, eat, drink, be merry or sad, be sewing, playing, dancing, or doing anything else, I must do it . . . ever so perfectly as God made the world, or else I am so sharply taunted, so cruelly threatened, yet presently sometimes with pinches, nips, and bobs, and other ways which I will not name . . . so without measure misordered, that I think myself in hell till time comes that I must go to Mr. Elmer, who teaches me so gently, so pleasantly, with such fair allurements to learning, that I think all the time nothing whiles I am with him.

But the breeding in courtesy was not confined to children; with all the elaborate ritual of manners and precedence, which was practised at Court and in the great houses, the utmost care was applied to the conduct of young men and women. The more finished treatises on this subject are not English in

origin; it is Italy, the seat of the most ancient civilisation of Europe, which has continued in its old place, where the chief works on this subject have appeared. Of these, three were translated into English, and became the standard works on the subject. They did not introduce a new practice into England, for the practice of good manners was here before; but they in a manner fixed it, and served as a convenient court of appeal. In fact they deserved their success; for they were books full of a beautiful courtesy of the heart, marked by a winning grace as well as intellectual power.

Chief of these is *The Courtier*, by Baldassare Castiglione, translated by Sir Thomas Hoby, and published by him in 1561. In 1588 it was again published, with texts in French and Italian on the same page. It is so witty and entertaining, that it is surprising that except for the edition of 1900 in the Tudor Translations, with an Introduction by Sir Walter Raleigh, it has not been reprinted in modern times. This is the matter of our present reprint, and no more need be said of it, except a few words as to the author and how he made his book.

Castiglione was born in 1478 of a good family. His manhood was spent in the field or at Court; and the happiest days of his life were passed with Guidobaldo Duke of Urbino (1504-8), whom he served in many diplomatic missions, one of which brought him to England. His book in reality describes the Court of Urbino, and the persons in it, to the life. He wrote his first draft in 1508, but it was not published until 1528; later it was translated into Spanish, French and English. The author's later life need not detain us. In 1516 the Pope seized Urbino, and his last years were spent as Papal Nuncio to Spain, where he died in 1529.

Sir Thomas Hoby, his English translator, was born in 1530 and died in 1566. He spent two years at St. John's College, Cambridge, and then travelled abroad, remaining some years in Italy. His life was passed in the public service, and he died as ambassador to France.

The second of the three great Books of Courtesy appeared in English as *Galateo of Manners and Behaviour*, by Giovanni della Casa, Archbishop of Benevento, and was published in 1576, as translated by Robert Peterson, of Lincoln's Inn, Gentleman. It was translated later, as a Treatise on Politeness, by the Rev. Richard Graves, M.A. This book deals more with the middle classes than with the more exalted personages

of Baldassare's work. It is a charming book, and won a well-deserved popularity. It was reprinted, with an Introduction by J. E. Springarn, in 1914 (Grant Richards).

The third of these works is *La Civile Conversazione* of Stefano Guazzo, was published in 1574, and the English translation of Books I.-III. by George Pettie in 1581, the Fourth Book being added in 1586 by Bartholomew Young. This has been reprinted, with an Introduction by Sir Edward Sullivan, in the second series of Tudor Translations (Constable, 1925). Like the last, this is addressed rather to persons of the middle classes.

The present reprint has been checked by the edition of 1588.

The influence of Hoby's *Courtier* upon writers of the Elizabethan age was great. It has been well surveyed by Sir Walter Raleigh, in his Introduction; and although there is no direct evidence that Shakespeare used it, there are many passages in which they treat of the same ideas.¹

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¹ See Note by Prof. Drayton Henderson, p. xiii.

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A NOTE ON CASTIGLIONE AND ENGLISH LITERATURE

ENGLISH Literature owes a debt to Castiglione, and to his circle, which it is juster to overpay than set aside with the caution that the amount is hard to reckon. In all likelihood Spenser's Hymns of *Heavenly Love* and *Heavenly Beauty* are derived from Bembo's oration in this *Book of the Courtier*. Shakespeare's Sonnets show something of the same influence. It has been said, and plausibly, that Lady Emilia Pia and Lord Gaspar Pallavicino may have suggested—it can be said unhesitatingly that they suggest—Beatrice and Benedick of *Much Ado About Nothing*. Julia Cartwright (Mrs. Ady), Castiglione's most recent biographer, draws a parallel between his *Elegy of Alcon*, in memory of his friend Falcone, and Milton's *Lycidas*. It is plain that the form of the latter was suggested by the Italian poem, however much Bion or Virgil may also have given it:

For we lived together from our tendrest years and shared the heat of the day and the cold of the winter night and reared our flocks by our common labour.

Again, it is a possibility that another of Castiglione's friends, Raphael, may have prompted *Paradise Lost*. The first-composed lines of that poem are, as everyone knows, those in adoration of the sun, which appear in the Fourth Book. They were written not more than three years after Milton's return from Italy. Spoken by Satan, they are now framed after he has left the sphere of the *primum mobile* and has voyaged down through the intervening spaces to Earth and Mount Niphates.

Raphael's picture (in the Stanza of Heliodorus of the Vatican) is of a gigantic celestial angel or archangel, kneeling on the outer crystalline curve of the *primum mobile*, the right hand raised in surprise, the head bent in adoration, as he looks down through the starred spaces upon the brightness of Earth's sun.¹

¹ It is on the corner arch or corbel between "The Freeing of St. Peter from Prison" and "The Eviction of Heliodorus from the Temple." In the adjoining stanza is "The School of Philosophy," whose design Castiglione is said to have influenced, and in which that perfect courtier (as Pythagoras) stands looking towards Raphael himself.

But we can approach our obligation closer than through these conjectures. We may even venture to say, if a trifle hyperbolically, that without Castiglione we should not have Hamlet. The ideal of the courtier, soldier, scholar, developed first in Italy, and perfected in the narrative of *Il Cortigiano*, was Castiglione's gift to the world, and Hamlet (even admitting that his chief end is not soldiership¹) is the high exemplar of it in our literature:

The courtier's, soldier's, scholar's, eye, tongue, sword.

(III. i. 159).

According to Bradley, the Hamlet of the play's commencement is almost paralysed by shock arising from his mother's hasty and dishonourable second marriage. From what was he paralysed?—From the ideal of courtiership; and especially from that phase of it which regarded women as the inspiration and mainstay of courtliness. He believed that Beauty and Goodness were one. In shock and in recovery this true Hamlet is discernible, not least in Ophelia's triple praise. He was "the Courtier," he was *the* Prince. The terms are almost interchangeable. Indeed, Lord Julian suggests that "the Courtier" they have fashioned is greater than a prince. Being courtier-prince, or prince of courtesy, Hamlet, in addition to the endowments of physical strength, courage, and comeliness, and to the acquirement of skill in fence and the like (which are natural fulfilments of Belleforest's perfect prince of the North), adds certain characteristics which are peculiarly of Castiglione's School. He is a scholar—of Wittenberg University—much given to the classics.

He knows how to use puns and jests, is a master of the retort courteous and the retort discourteous, and can twist words into whatever ironies he will. Not least is his address among those "merry sayings . . . that arise when a man at a nipping talk of his fellow taketh the very same words in the self same sense and returneth them back again, pricking him with his own weapon." Hoisting him, as it were, with his own petard. But of any one of his jests, almost, it might be said: "See this taunt: how pleasant, witty, and grave it is, and worthy in very deed for the noble courage of an Alexander."

He is a passionate friend. He could have been this, no doubt,

¹ Great is the difference between Hamlet and the courtier of an Italian city-state in this respect. But the balance of *Il Cortigiano* is so decidedly moral and intellectual, that, in comparison, Hamlet's lack of soldiership is unimportant.

without any other instruction than that of life, or of the Bible, or of that somewhat Anglicised pattern of gentility which develops through Ascham's *Scholemaster*, Elyot's *Governor*, Lyly's *Euphues*, Sidney's *Arcadia*, and Spenser's *Faerie Queen*. But combined as this passion is with certain other characteristics, such as the last-named, it is reasonably attributable to Castiglione's influence. "That high degree of friendship," says Sir Frederick, "... ministereth unto us all the goodness contained in our life. . . . I would have our courtier, therefore, to find him out an especial and hearty friend, if it were possible, of that sort we have spoken of."

He is the "sweet prince" (V. iii. 270) through most of his life. But he is capable of violence, of that dramatic sort which Castiglione advises. "He therefore that we seek for, where the enemies are, shall show himself most fierce, bitter, and evermore with the first. In every place beside, lowly, sober, and circumspect, fleeing above all things bragging and unshameful praising himself."

He dresses his part. "Customary suits of solemn black" are not mourning garments only. They are what Castiglione recommends for the Courtier's ordinary wear. For war, let him adopt colours over steel. For peace, "methinks a black colour hath a better grace in garments than any other."

He is a musician. At least he fingers a pipe as though accustomed to its stops and ventages. This also is fitting.

More than musician, he is potentially painter. He plays with cloud shapes as no other of Shakespeare's heroes does, except Antony. He regards the external world with that appreciation of line, form, mass, chiaroscuro, without which, Castiglione says, man cannot be great. "And in very deed who so esteemeth not this art [of painting] is, to my seeming, far wide from all reason." The succeeding passages in praise of the beauty of earth should be compared with Hamlet's "this most excellent canopy, the air"; and Hamlet's celebration of the masterpiece, man, with such passages from *The Courtier* as that beginning "Think now of the shape of man"; or as the following:

"In conclusion, this comely and holy beauty is a wondrous setting out of everything. And it may be said that Good and beautiful be after a sort one selfe thing, especially in the bodies of men: of the beauty whereof the highest cause (I suppose) is the beauty of the soul."

These then are the elements of Hamlet's character. Perhaps he also, in meditation upon Beauty, knew the ecstasy of the

soul which "fleeth to couple herself with the nature of Angels . . . [and] hath no more neede of the discourse of reason, for being changed into an Angell she understandeth all things that may be understood. . . ."

We can infer it through the inverse he shows, now that his mother has done what "a beast that wants discourse of reason" would not have done: now that he has lost that delight in man, "in acting how like an angel, in apprehension how like a god!" which once was his.

Fallen from his old belief, he abuses women. Beauty is a bawd. "I have heard of your paintings too." Jeremiah had also heard. But, even for this, Castiglione suggests himself as the most immediate literary source; because of his combination of disgust at artifice and trickery, with other qualities, of appreciation, all of them in the courtier, and all of them in Hamlet also.

Hamlet's manner of speech, the range of his vocabulary, his freedom and dignity of utterance, are what we should expect (if we were wise enough) from the suggestions in *The Courtier*. All his doings are, besides, marked by that "certain Recklessness" or nonchalance which is Castiglione's hall-mark of gentility.

But it is not only Shakespeare's Hamlet that seems to follow Castiglione. Shakespeare himself does so. More surely than anywhere else he paints (rather than poetizes) a background of the natural world. It is a night piece—the battlements of Elsinore, the sea deep below, the town inland under the glow of the impetuous forges, the westering stars. And then:

. . . look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastward hill.¹

In doing so, he cannot have forgotten (for none can forget who reads it) that passage, at the end of *The Courtier*, in which human conversation and dreams in a palace are set off by the fair morning like unto the colour of roses, already risen over the high top, eastward, of Mount Catri.

W. B. DRAYTON HENDERSON.

¹ *Hamlet*, I. i. (quarto version).

BOOK OF THE COURTIER

CHIEF PERSONS OF THE DIALOGUES

- LADY ELIZABETH GONZAGA ("my Lady Dutchesse"), wife of Guidobaldo di Montefeltro, Duke of Urbino. Aged 46.
- LADY EMILIA PIA,¹ friend and companion of the duchess, and widow of the duke's half-brother. Aged about 30.
- THE LORD GENERALL (Francesco Maria Della Rovere), nephew and heir adoptive of Duke Guidobaldo, whom he succeeded the year following these dialogues. Aged 17.
- COUNT LEWIS (LUDOVICO) OF CANOSSA,² a kinsman of the author, afterwards made Bishop of Bayeux. Aged 31.
- SIR FREDERICK (FEDERICO) FREGOSO, half-nephew of the duke. Aged 27. He and his brother were exiles from Genoa. They were, both, soldiers and poets. Federico became Archbishop of Salerno.
- LORD JULIAN (GIULIANO) DE MEDICIS ("my Lord Magnifico"), son of Lorenzo the Magnificent. He was one of Castiglione's dearest friends. Sharing the exile of his family from Florence (1494-1512), he was residing at the Court of Urbino. Aged 29. Subsequently he became Duke of Nemours, and, dying in 1516, was immortalised by Michael Angelo, at the instance of Pope Leo X., in the Chapel of San Lorenzo. "Night" and "Day" are at his feet.
- M. BERNARD BIBIENA (Bernardo Dovizi da Bibbiena), an adherent of the Medici, afterwards made a cardinal. Aged 27.
- LORD OCTAVIAN FREGOSO, elder brother of "Sir Frederick," afterwards Doge of Genoa.
- M. PETER (PIETRO) BEMBO, a Venetian humanist, afterwards made a cardinal. Aged 37. He lived for six years at Urbino, studiously following his fortunes.³
- LORD CESAR GONZAGA, a kinsman of the duchess, and cousin as well as close friend of the author. Aged about 32.

¹ It is possible that Castiglione's picture of her, and of the amusing misogynist, L. Gaspar Pallavicino, with whom she is constantly sparring (cf. p. 324, "I reckon him a wavering starter"), suggested Beatrice and Benedick for Shakespeare's *Much Ado*. See *The Book of the Courtier* by Mary Augusta Scott, Ph.D., *Mod. Lang. Ass. of America Pubs.*, vol. xvi., 1901, No. 4.

² Some twenty years later, the bishop paid a visit to Urbino. Only the Lady Emilia was left of all the old circle; and she was living, sick and alone, in a corner of the great palace. He read to her from the book of *The Courtier*, alive with her youth. As he read she seemed to revive, then suddenly died. See Julia Cartwright, *Baldassare Castiglione*, vol. ii. 381.

³ Cold and calculating as is Bembo, he delivers the rapt eulogy of Platonic Love in Book IV., which is probably one of the sources of the Platonism of Shakespeare's Sonnets. See G. Wyndham, *The Poems of Shakespeare*.

"UNICO ARETINO" ("the unique Aretine"), BERNARDO ACCOLTI, a courtier-poet and popular extemporiser.

LORD GASPAR PALLAVICIN. Aged 21. (He plays Benedick to the Lady Emilia's Beatrice.)

TIME: MARCH 1507

URBINO at this time had come into a decade of happiness. The duchy had been overrun by the Borgia power—Pope Alexander VI. and Cesare Borgia in 1503-6—and Duke Guidobaldo and his family exiled. It was soon to be appropriated by the Medici, under Leo X., in 1516, when the young Duke Francesco was driven out; and this time there was no return. But the present happiness was large. It was the gift of Pope Julius II., and of that fortune which took off both the Borgias in 1603, and also Alexander's immediate successor Pope Pius III.—after a reign of twenty-six days. Julius II. favoured Urbino; his nephew was heir adoptive to its reigning duke. Returning to Rome after reducing Bologna, in March 1506, he paid a three days' visit to the little city; "and there were some," as Castiglione says, "who, attracted by the charm of the company, remained for many days at Urbino after the Pope and his court had left, during which time not only were the usual festivities and amusements held, but . . . fresh games and diversions were held every evening."

This was the occasion of the dialogues of *The Courtier*.

Whether or not the theme of *The Courtier* was actually discussed after the manner reported, at that time, or ever, it was most natural to the interests and fashion of the Court of Urbino.

Furthermore, most of the persons introduced were actually present at the court during that memorable week. Castiglione himself was there; though he introduces a polite fiction by which he was away, and therefore unable to take part.

THOMAS SACKEVYLL IN COMMENDATION OF THE WORKE

TO THE READER

*These royall kinges, that reare up to the skye
Their pallace tops, and deck thē all with gold :
With rare and curious workes they feede the eye :
And shew what riches here great Princes hold.
A rarer worke and richer far in worth,
Castilios hand presenteth here to thee.
No proude, ne golden Court doth he set forth,
But what in Court a Courtier ought to be.
The prince he raiseth huge and mightie walles,
Castilio frames a wight of noble fame :
The king with gorgeous Tissue clads his halles,
The Count with golden vertue deckes the same,
Whose passing skill, lo Hobbies pen displaies
To Britaine folke, a worke of worthy praise.*

TO THE RIGHT HONORABLE THE LORD HENRY HASTINGS,

SONNE AND HEIRE APPARANT TO THE NOBLE
EARLE OF HUNTINGTON

THEMISTOCLES the noble Athenian in his banishment entertained most honorably with king of Persia, willed upon a time to tell his cause by a spokesman, compared it to a peece of Tapistrie, that being spread abroad, discloseth the beautie of the workmanship, but fouled together, hydeth it, and therefore demaunded respite to learne the Persian tongue to tell his owne cause: Right so (Honorable Lord) this Courtier hath long strayed about this Realme, and the fruite of him either little, or unperfectly received to the common benefite: for either men skilful in this tongue have delighted in him for their owne private commoditie, or else he hath eftsones spoken in peecemeale by an interpreter to such as desired to know his mind, and to practise

his principles: the which how unperfect a thing it is, Themistocles and experience teach. But now, though late in deede, yet for all that at length, beside the principall languages, in the which he hath a long time haunted all the Courtes of Christendom, he is become an Englishman (which many a long time have wished, but few attempted, and none atchived) and willing to dwell in the Court of England, and in plight to tell his owne cause. In whose commendation I shall not neede to use any long processe of wordes, for he can so well speake for himselfe, and answer to the opinion that men have a long time conceyved of him, that whatsoever I should write therein, were but labour in wast, and rather a diminishing, than a setting forth of his worthines, and a great deale better it were to passe it over with silence, then to use briefenesse. Onely for the litle acquaintance I have with him, and for the generall profit is in him, my desire is, hee should now at his first arrivall, a new man in his kind of trade, be well entertained and much honored. And for somuch as none, but onely a young Gentleman, and trayned up all his life time in Court, and of worthy qualities, is meete to receive and entertaine so worthie a Courtier, that like may felowship and get estimation with his like, I do dedicate him unto your good Lordship, that through your meanes, and under your patronage he may be common to a great many. And this doe I not, for that I suppose you stand in neede of any of his instructions, but partly because you may see him confirme with reason the Courtly fashions, comely exercises, and noble vertues, that unawares have from time to time crept into you and alreadie with practise and learning taken custome in you: And partly to get him the more authoritie and credit through so honorable a Patrone. For no doubt, if you be seene willingly to embrace him, other young and Courtly gentlemen will not shun his companie: And so both he shall get him the reputation now here in England which he hath had a good while since beyond the sea, in Italy, Spaine and Fraunce, and I shall thinke my small travaile well imployed and sufficiently recompensed. The honour and entertainment that your noble Auncestours shewed Castilio the maker, when he was in this Realme to be installed knight of the Order, for the Duke his Maister, was not so much as presently both he, and this his handy worke shall receive of you. Generally ought this to be in estimation with all degrees of men: For to Princes and great men, it is a rule, to rule themselves that rule others, and one of the bookes that a noble philosopher exhorted a certaine king to provide him, and

diligently to search, for in them he should find written such matters, that friendes durst not utter unto kings. To men growen in yeares, a pathway to the beholding and musing of the mind, and to whatsoever else is meete for that age: To young Gentlemen, an encouraging to garnish their minds with morall vertues, and their bodies with comely exercises, and both the one and the other with honest qualities to attaine unto their noble end. To Ladies and Gentlewomen, a mirrour to decke and trimme themselves with vertuous conditions, comely behaviours and honest entertainment toward all men: And to thē all in generall, a storehouse of most necessarie implements for the conversation, use, and trayning up of mans life with Courtly demeaners. Were it not that the ancientnes of time, the degree of a Consul, and the eloquence of Latin stile in these our dayes beare a great stroke, I know not whither in the invention and disposition of the matter, as Castilio hath folowed Cicero, and applyed to his purpose sundrie examples and pithie sentences out of him, so he may in feat conveyance and like trade of wryting, be compared to him: But wel I wot, for renowme among the Italians, he is not inferiour to him. Cicero an excellent Oratour, in three bookes of an Oratour unto his brother, fashioneth such a one as never was, nor yet is like to be: Castilio an excellent Courtier, in three bookes of a Courtier unto his deare friend, fashioneth such a one as is hard to find, and perhaps impossible. Cicero bringeth in to dispute of an Oratour, Crassus, Scevola, Antonius, Cotta, Sulpitius, Catullus, and Cesar his brother, the noblest and chieftest Oratours in those daies. Castilio, to reason of a Courtier, the Lord Octavian Fregoso, Sir Frideric his brother, the Lord Julian de Medecis, the Lord Cesar Gonzaga, the L. Frances comaria Della Rovere, Count Lewis of Canossa, the Lord Gaspar Pallavisin, Bembo, Bibiena, and other most excellent Courtiers, and of the noblest families in these daies in Italie. Which all afterwarde became Princes, Cardinales, Bishops and great Lordes, and some yet in life. Both Cicero and Castilio professe, they folow not any certaine appointed order of precepts or rules, as is used in the instruction of youth, but call to rehearsall, matters debated in their times too and fro in the disputation of most eloquent men and excellent wittes in every worthy qualitie, the one company in the olde time assembled in Tusculane, and the other of late yeares in the new Pallace of Urbin, where many most excellent wittes in this Realme have made no lesse of this booke, than the Great Alexander did of Homer. I cannot sufficiently

wonder that they have not all this while from time to time done a common benefite to profit others as well as themselves: In this point (I knowe not by what destiny) Englishmen are much inferiour to most of all other Nations: For where they set their delight and bend themselves with an honest strife of matching others to turne into their mother tongue, not onely the wittie writings of other languages, but also of all the Philosophers, and all Sciences both Greeke and Latin, our mē weene it sufficient to have a perfect knowledge, to no other end, but to profit themselves, and (as it were) after much paynes in breaking up a gap bestow no lesse to close it up againe, that others may with like travaile followe after. And where our learned men for the most part holde opinion, to have the sciences in the mother tongue, hurteth memorie and hindreth learning, in my opinion, they do full ill cōsider from whence the Grecians first, and afterward the Latins set their knowledge. And without wading to any farther reasons that might be alleadged, if they will marke well the truth, they shall see at this day, where the Sciences are most turned into the vulgar tongue, there are best learned men, and comparing it with the contrarie, they shall also find the effects contrarie. In Italy (where the most translation of authors is) not onely for Philosophie, Logike, Humanitie and all liberall Sciences, both in Greeke and Latin (leaving a part Barbarus, Naugerius, Sannazarus, Bembus, Lazarus and the rest that of late dayes florished) Genua, Tomitanus, Robertellus, Manutius, Piccolhomineus, are presently very singular, and renowned throughout all Christendome: but also for the same in the vulgar tongue with little or no sight at all in the Latin, Aretino, Gelli (a taylor in Florence) the Lord Victoria columna, the L. Dionora Sanseverina, the L. Beatrice Loffreda, Veronica Gambera, Virginea Salvi, and infinite other men and women are most famous throughout Italy, whose divine workes and excellent stile both in rime and prose give a sufficient testimonie, not onely of their profound knowledge and noble wit, but also that knowledge may be obtained in studying onely a mans owne native tongue. So that to be skilfull and exercised in authours translated, is no lesse to be called learning, then is the very same in the Latin or Greeke tongue. Therefore the translation of Latin or Greeke authours, doth not onely not hinder learning, but furthereth it, yea, it is learning itselfe, and a great stay to youth, and the noble ende to which they ought to apply their wittes, that with diligence and studie have attained a perfect understanding, to open a gap for others to follow their steps;

and a vertuous exercise for the unlatined to come by learning, and to fill their mind with the moral vertues, and their bodies with civill conditions: that they may both talke freely in all companie, live uprightly, though there were no lawes, and be in a readinesse against all kinde of worldly chaunces that happen, which is the profit that commeth of Philosophie. And he said well that was asked the question, How much the learned differed from the unlearned, "So much (quoth he) as the well broken and readie horses, from the unbroken." Wherefore I wot not how our learned men in this case can avoyde the saying of Isocrates, to one that among sundry learned discourses at Table spake never a word: "If thou be unlearned, thou doest wisely: but if thou be learned, unwisely." As who should say, learning is il bestowed where others be not profited by it. As I therefore have to my small skill bestowed some labour about this peece of worke, even so could I wish with all my heart, profound learned men in the Greeke and Latin should make the like prooffe, and every man store the tongue according to his knowledge and delight above other men, in some piece of learning, that wee alone of the world may not be still counted barbarous in our tongue, as in time out of mind we have bene in our maners. And so shall we perchaunce in time become as famous in England, as the learned men of other nations have bene and presently are: And though the hardnesse of this present matter be such, and mine unskilfulnesse to undertake this enterprise so great, that I might with good cause have dispayred to bring to an end it that many excellent wittes have attempted, yet could I not choose but yelde to the continuall requestes and often perswasions of many young gentlemen, which have (may chaunce) an opinion that to be in me, that is not in deede, and unto whom in any reasonable matter I were skilfull in, neither I could nor ought of duetie to want in fulfilling their desire. Notwithstanding a great while I forbare and lingered the time, to see if any of a more perfect understanding in the tongue, and better practised in the matter of the booke (of whom we want not a number in this realme) would take the matter in hand, to do his countrie so great a benefit: and this imagination prevailed in me a long space after my dutie done in translating the third booke (that entreateth of a Gentlewoman of the Court) perswaded thereunto, in that I was enformed, it was then in some forwardnes by an other, whose wit and stile was greatly to be allowed, but since prevented by death he could not finish it. But of late being instantly craved upon a fresh,