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2014 by Michel de Montaigne  
(Author), Stephen Greenblatt  
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Shakespeare's Montaigne: The  
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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

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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.

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Montaigne and Shakespeare: two great writers of one mind  
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

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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."

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



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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 Cogan University Professor of English and American Literature and Language at Harvard University. He lives in Cambridge, Massachusetts, and in Vermont.

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*Page 34/88*

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Shakespeare's Montaigne: The  
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(hereafter, "Caniballes"), in  
Florio's English translation of  
1603,6 that there is no doubt that

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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 ...

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Montaigne's Cannibals and  
And there is no doubt that  
Shakespeare read  
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He read him in was that of John Florio, a fascinating polymath, man-about-town, and dazzlingly inventive writer himself.

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Shakespeare's Montaigne by  
Michel de Montaigne ...

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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  
- philosophy as the bard ...

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Montaigne Quotes by Michel de  
Montaigne And there is no doubt  
that Shakespeare read

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debate--and that the translation  
he read him in was that Page  
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Shakespeares Montaigne The

*Page 42/88*

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Florio Translation Of Essays A ...

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).

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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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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 ...

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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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Inventive writer himself. A  
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An NYRB Classics Original  
Shakespeare, Nietzsche once  
wrote, was Montaigne's best  
reader. It is a typically brilliant

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Nietzschean insight, capturing the intimate relationship between the ever-changing record of the mutable self constituted by Montaigne's Essays and Shakespeare's kaleidoscopic register of human character. For all that, how much Shakespeare



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actually read Montaigne remains a matter of uncertainty and debate to this day. That he read him there is no doubt. Passages from Montaigne are evidently reworked in both King Lear and The Tempest, and there are possible echoes elsewhere in the

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Translation Of Essays A  
Selection Michel De  
plays. But however closely  
Shakespeare himself may have  
pored over the Essays, he lived in  
a milieu in which Montaigne was  
widely known, oft cited, and both  
disputed and respected. This in  
turn was thanks to the inspired  
and dazzling translation of his

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work by a man who was a  
fascinating polymath, man-about-  
town, and master of language  
himself, John Florio.

Shakespeare's Montaigne offers  
modern readers a new, adroitly  
modernized edition of Florio's  
translation of the Essays, a still-

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resonant reading of Montaigne  
that is also a masterpiece of  
English prose. Florio's translation,  
like Sir Robert Burton's Anatomy  
of Melancholy and the works of Sir  
Thomas Browne, is notable not  
only for its stylistic range and  
felicity and the deep and lingering

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music of many passages, but also for having helped to invent the English language as we know it today, supplying it, very much as Shakespeare also did, with new words and enduring turns of phrase. Stephen Greenblatt's introduction also explores the

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Translation Of Essays A  
Selection Michel De  
echoes and significant tensions  
between Shakespeare's and  
Montaigne's world visions, while  
Peter Platt introduces readers to  
the life and times of John Florio.  
Altogether, this book provides a  
remarkable new experience of  
not just two but three great

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An NYRB Classics Original  
Shakespeare, Nietzsche wrote,  
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typically brilliant Nietzschean  
insight, capturing the intimate

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music that make it comparable to  
Sir Robert Burton's Anatomy of  
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

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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,

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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 of the most conspicuous figures of the literary and social cliques of the time. By her reconstruction

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of Florio's life and character, A  
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Frances Yates' 1934 text throws  
light upon the vexed question of  
his relations with Shakespeare.

Montaigne's English Journey  
examines the genesis, early  
readership, and multifaceted

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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

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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



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development of the English essay and tracing its appropriation in the work of Webster, Dryden, and other major writers. William M. Hamlin, by contrast, undertakes an exploration of Florio's Montaigne within the overlapping realms of print and manuscript

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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

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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,

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theatricality, scepticism, self-presentation, the nature of 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.

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wrote later in his careerA detailed

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present day Case studies that,  
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of Montaigne's essays and  
Shakespeare's plays, shows the

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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,

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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

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helped shape plays such as  
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recognised driving force in these  
later plays.

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Winner of the 2010 National Book  
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How to get along with people,  
how to deal with violence, how to  
adjust to losing someone you  
love—such questions arise in

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most people's lives. They are all versions of a bigger question: how do you live? How do you do the good or honorable thing, while flourishing and feeling happy? This question obsessed Renaissance writers, none more than Michel Eyquem de

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Montaigne, perhaps the first truly modern individual. A nobleman, public official and wine-grower, he wrote free-roaming explorations of his thought and experience, unlike anything written before. He called them "essays," meaning "attempts" or

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“tries.” Into them, he put whatever was in his head: his tastes in wine and food, his childhood memories, the way his dog’s ears twitched when it was dreaming, as well as the appalling events of the religious civil wars raging around him. The Essays

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was an instant bestseller and, over four hundred years later, Montaigne's honesty and charm still draw people to him. Readers come in search of companionship, wisdom and entertainment—and in search of themselves. This book, a spirited and singular

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biography, relates the story of his life by way of the questions he posed and the answers he explored. It traces his bizarre upbringing, youthful career and sexual adventures, his travels, and his friendships with the scholar and poet Étienne de La



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Boétie and with his adopted  
“daughter,” Marie de Gournay.  
And we also meet his  
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found in Montaigne an  
inexhaustible source of answers  
to the haunting question, “how to  
live?”

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