

## PREFACE

THE history of the Italian Renaissance in the countries of Europe outside of Italy still remains a subject half unexplored. No account has as yet been written of the successive steps by which Italian culture crossed the Alps, the different directions it took, and the extent of its influence. The purpose of these studies is, therefore, to supply a link in the chain, and trace the Italian influence in England from the beginning of the fifteenth century until the death of Elizabeth. Separate aspects of this have, it is true, been treated by others. Beginning with Warton and Nott, a number of scholars have searched especially for the Italian sources of English poetry. Although in recent years most work of this kind has been accomplished in Germany, Miss Scott in her "Elizabethan Translations from the Italian" has made an important bibliographical contribution to which the writer expresses obligation in facilitating his researches in a cognate field. No serious effort has, however, been made to discover a common impulse running through the Italian influences in England: to find at the university, at court, and among the people at large, in different and even opposite directions, the results of one and the same great movement.

In all, three stages can be discerned in the history of the Italian influence in England during the period of the Renaissance. The first, extending to the end of the fifteenth century, found a centre at the University of Oxford. It succeeded, after several attempts, in introducing the new classical and scientific learning of Italy into England, and thereby laid the foundation for all future English scholarship. The second and third epochs embrace respectively the two halves of the sixteenth century. The growth of Italian culture at court marked the former; it flourished there under royal protection, and assisted in creating the new types of accomplished courtier and learned traveller, often the same individual under different aspects. The third and last period witnessed a great extension of the Italian influence, as it spread gradually from the court to the people at large. At the same time, the moral and national reaction against Italy, which was further fostered by the growth of Puritanism, put an end to much of this influence.

These studies have been divided into two groups. The first is concerned mainly with the Englishman as affected by Italy in scholarship, court life and travel, and later with the movement against Italian influence. The second treats rather of the Italians in England, — merchants and artists, reformers and adventurers. Allusions of many kinds must necessarily creep into any work attempting to cover so wide a range. Such,

however, as refer to the historical and religious relations existing between Italy and England have so far as possible been omitted. Politics and religion in the sixteenth century were everywhere very closely connected, and the Anglo-Italian relations of this nature belong more properly to a history of the Reformation. Only so far as they may have influenced English life and culture have they been mentioned here.

It may seem idle to rehearse the Italian influence in English literature, so much research has already been expended on it. The labors of scholars on this subject, however, have never before been brought together. Several new ideas and suggestions will perhaps add some further novelty to what might otherwise seem of familiar interest to the specialist.

Most of the illustrations are from prints in the British Museum, reproduced here for the first time. The portraits of Wyatt and Surrey by Holbein are, however, from the well-known Windsor Castle collection. The tomb of Dr. John Yonge, by Torrigiano, formerly in the Rolls Chapel, is now preserved in the museum of the Record Office in London, and the original of the manuscript letter in the Duke Humphrey correspondence is in the Royal Library at Munich.

That these studies are not more incomplete is due to the aid and advice of many friends. Above all, the

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