If the preceding attributions are correct, it follows that the final record on 22 January 1545 pertains to Laurence Nowell. The principal and governing fellows here grant Laurence a year's absence in the first instance, on condition that he 'exercise himself in training the young men as he has promised'. Alexander had long been ensconced at Westminster, and Robert was pursuing his legal career. But Laurence, consistently with the terms of the grant, had been 'Magister' of Brasenose for almost two years by this point. To which grammar school he was bound to train the young men is not specified. But given what we know of Laurence's career before and after this date, it is not a great leap to conclude that it was for Sutton Coldfield that he vacated.

In 1550, the town corporation of Sutton Coldfield charged the schoolmaster of their grammar school in Chancery with neglecting his duties. In response, the schoolmaster appealed to the Privy Council, which enjoined the town not to remove him from office. Charles Berkhout wondered whether the antiquary 'would have been as likely as his better-connected cousin to receive such powerful intercession'.[20] Alexander Nowell was indeed well-enough connected at this point to have lent assistance to either of his relatives; legal accounts and draft letters in his manuscript attest his association with William Cecil, among many others, in whose humanist circle at Westminster the Nowells played a significant role.[21] Yet the evidence of the Vice-Principal's Register at Brasenose demonstrates that it was Laurence Nowell, not his elder brother Alexander, who left Brasenose to become a schoolmaster in 1546; and Laurence the future Dean of Lichfield, not his cousin Laurence the antiquary, who served as master of the grammar school at Sutton Coldfield from 1546 to 1550.

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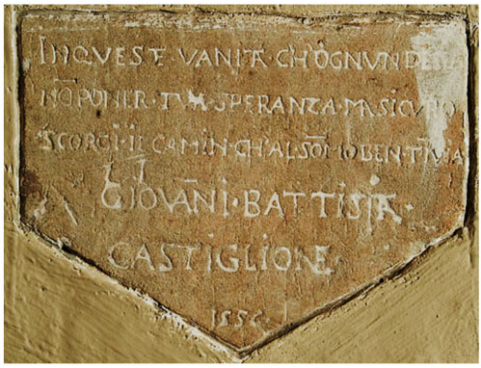
[20] Berkhout, 'Pedigree', 24.
[21] Wyman H. Herendeen, *William Camden: A Life in Context* (Woodbridge, Rochester, NY, 2007), 153–63.

THE CASTIGLIONE INSCRIPTION IN THE TOWER OF LONDON

The Tudor mercenary and courtier Giovanni Battista Castiglione (John Baptist Castillion), was Italian tutor to the future Elizabeth I in 1544, and a close associate of hers during her reign. Under Mary I he was held in the Tower of London several times between 1555 and 1558 on suspicion of 'disseminating scandalous and seditious things', and tortured, leaving him lame.[1] With time on his hands in the Broad Arrow Tower in 1556, he left a graffito in his native Italian which has often been noted and widely reproduced:



https://spitalfieldslife.com/2011/12/06/graffiti-at-the-tower-of-london/

IN QVESTE VANITA CH'OGNVN DESIA

NŌ PONER TVA SPERANZA MA SICVRO

SCORGI IL[2] CAMIN CH'AL SŌMO BEN T'ĪVIA

GIOVĀNI BATTISTA

CASTIGLIONE

1556

[1] Jane A. Lawson, 'Castiglione, Giovanni Battista [alias John Baptist Castillion] (c. 1515–1598)', *Oxford Dictionary of National Biography* (2021), <https://doi.org/10.1093/odnb/9780198614128.013.76297> accessed 3 Nov. 2023.
[2] Occasionally elsewhere cited as 'scorg'il', preserving the correct scansion.

> 'Do not place your hope in those vain things that everyone wants, but in certainty look for the way that sends you to the highest good.'
>
> Giovanni Battista Castiglione, 1556

While the inscription with its rhyming first and third lines is quite well known to historians and heritage professionals, I have not come across any mention of its source. The author appears to be unknown, but the text is identical to that found surrounding the title-page woodcut device in some products of the printing-house 'Al segno della speranza' ('at the sign of hope'), active from 1544 to 1588 'nella contra[da] de Santa Maria Formosa', Venice, and later in San Giuliano in the same city.[3] This workshop is widely thought—for obvious reasons—to have been owned by Giovanni della Speranza, thought by some to be a pseudonym of Giovanni Ferrerio Francesi, and his heirs.[4] The suitability of the sentiment in the wording for Castiglione's predicament does not need labouring.

The Speranza workshop specialized in pocket-format texts of well-known authors, including St Augustine, Dante, Petrarch, more than one work by Savonarola (one illustrated below, showing the device and text in question), and various collections of *Rime spirituali* mainly by Vittoria Colonna. At least one of these books must have been known to Castiglione, and possibly enjoyed with Elizabeth. Petrarch is an obvious candidate. A line of his (*Trionfo d'Amore*, IV, 1.145) appears in George Gower's 'Sieve' portrait of the queen (1579), and she is credibly believed to be the creator of a known translation of the first ninety lines of the *Trionfo dell' Eternita*.[5] In any event, the influence of Petrarch on the Elizabethan court has often been remarked upon.

https://www.gonnelli.it/uk/auction-0015-1/savonarola-girolamo-molti-devotissimi-trattati.asp

The text inscribed by Castiglione continued to be known in England; it is quoted in Pietro Paravicino's teaching aid *The True Idioma of the Italian Tongue*,[6] printed as late as 1660. It is found in the section headed: 'Entrate hora allegramente a leggere le seguenti piacevoli storie, e quel che segue, il qual trovarete assai dilettevole, e profittevole.' ['Come in merrily now and read the following pleasant stories, and what follows [them], which you will find very entertaining and

[3] Identical barring some trivial differences in the use of diacritics and punctuation, and, on at least one book, 'ogniun' for 'ognun' and 'disia' instead of 'desia' (Domizio Gavardo's *Le lagrime di Capodistria* (1555)).

[4] The surname *della Speranza* actually exists, but it is very rare, and concentrated in Basilicata and the island of Ischia, both far from Venice (Enzo Caffarelli, and Carla Marcato, eds., *I cognomi d'Italia: dizionario storico ed etimologico* (Turin, 2008), *s. n.* This Giovanni is identified with Giovanni Ferrerio Francesi by Sam Kennerley, *The Reception of John Chrysostom in Early Modern Europe: Translating and Reading a Greek Church Father from 1417 to 1624* (Berlin, 2002), 204, and others. More fully: "Certains auteurs identifient Giovanni della Speranza avec Giovanni Francesi, un imprimeur d'origine française qui serait mort en 1571", according to Chiara Lastraioli, 'Choix éditoriaux et curiosités littéraires *al segno de la Regina*', *Passeurs de textes: imprimeurs et libraires à l'âge de l'humanisme*, eds. Christine Bénévent, Anne Charon, Isabelle Diu and Magali Vène (Paris, 2018, Publications de l'École nationale des chartes (Études et rencontres 37)), 75–98, https://books.openedition.org/enc/531, para. 17, fn. 28; accessed 7 November 2023. Abigail Brundin, '"Leading others on the road to salvation": Vittoria Colonna and her readers', in V. Cox and S. McHugh, *Vittoria Colonna: Poetry, Religion, Art, Impact* (Amsterdam, 2022; repository version, https://www.repository.cam.ac.uk/handle/1810/328064; accessed 7 November 2023), prefers "the unnamed publisher" who worked at this sign.

[5] 'Triumphe Petrarcke' of about 1595, in the Harington manuscript of Tudor poetry, Arundel Castle. This MS was published by Ruth Hughey, ed., *The Arundel Harington Manuscript of Tudor Poetry*, 2 vols (Columbus, OH, 1960). The editor is certain that Elizabeth was responsible (vol. II, 456–7).

[6] Pietro Paravicino, *The True Idioma of the Italian Tongue* (London, 1660), printed by E. C. in London for Paravicino, H. Seile, N. Brook and Peter Dring. The author claims that *The True Idioma* is partly based on work by Lodovico Guicciardini (1521–1589), best known as a topographical writer about the Low Countries. The text in question is on [the second, misnumbered] p. 149 (text no. 46). It does not appear in the section attributed to Guicciardini.

profitable.’] Where did Paravicino find it? Framing the Speranza woodcut, or elsewhere?

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A NEW SOURCE FOR GASCOIGNE’S ‘A DEVISE OF A MASKE’

In his critical commentary on the Elizabethan poet George Gascoigne’s ‘A Devise of a Maske for the Right Honourable Viscount Mountacute’ (performed 1572, published 1573)—a fictive English eyewitness’ account of both the Siege of Famagusta and the Battle of Lepanto (both 1571)—George Pigman III observes that the poet ‘must have had a source for the battle [of Lepanto] because some of the details he gives are close to those in contemporary accounts’ but, he has ‘not been able to identify it’.[1] The first significant critical exploration of the battle’s role in the masque can be found in David Bergeron’s 2010 ‘“Are We Turned Turks?”: English Pageants and the Stuart Court’, but the article does not consider Gascoigne’s sources.[2] Since then, the masque has been analysed by several critics, but none has identified the source for the parts of the work concerned with Lepanto. This may be in part, as Vassiliki Markidou has observed, because the majority of the scholars who have written about the masque ‘have focused solely on the siege of Famagusta’.[3]

Gascoigne’s primary source for the battle was indeed, as Pigman intuits, a contemporary account. This is perhaps to be expected; another topical news pamphlet, William Malim’s *The true report of all the successe of Famagosta* (1572), has long been recognized as the source for the masque’s account of the Siege of Famagusta.[4] The section of ‘A Devise’ concerned with Lepanto draws extensively on a news pamphlet titled *Letters sent from Venice*, published by Henry Bynneman in late 1571 or early 1572.[5] Its title notwithstanding, the pamphlet comprises translations of three French texts. The first part of the pamphlet is a detailed account of the battle, followed by a description of the rapturous response the news received in Venice. The second is a letter written on behalf of the French king to the Bishop of Paris, repeating the details of the battle outlined in the first, and ordering acts of public thanksgiving; this letter refers to the account of the battle being received from the French ambassador resident in Venice.[6] The third section is an address to ‘the Christian Reader’, proclaiming the role of divine providence in the victory.[7] There is no evidence that these three texts were available separately in English, so I am treating *Letters sent from Venice* as a single document. The French originals may have been forwarded to London from Paris by the English ambassador, Francis Walsingham; Tracey Sowerby describes the practice of English ambassadors enclosing both handwritten and printed newsletters in their despatches to the Privy Council, noting that those ‘[u]nofficial pamphlets which conveyed military news featured prominently among the works brought to the Council’s attention’.[8] *The Calendar of State Papers Foreign* records the receipt on 3 December 1571 of ‘Advertisements from France’, which included ‘News of the Battle of Lepanto and the loss of Famagusta’ and ‘Captures and losses at Lepanto’.[9] If this was indeed the source of Bynneman’s pamphlet, how it came to be published is unclear. The dedicatory preface to ‘*The*

[1] George Gascoigne, *A Hundreth Sundrie Flowres,* ed. G.W. Pigman III (Oxford, 2000), 660. All quotations from the masque are taken from this edition.

[2] David M Bergeron, ‘“Are We Turned Turks?”: English Pageants and the Stuart Court’, *Comparative Drama*, xliv (2010), 257.

[3] Vassiliki Markidou, ‘“I goe outlandishe lyke, yet being Englishe borne”: Catholic England, the Ottoman Empire, Venice and Fragile Identities in George Gascoigne’s *A Devise of a Maske for the Right Honorable Viscount Mountacute*’, *Explorations in Renaissance Culture*, xxxvii (2011), 81.

[4] William Malim, *The True Report of All the Successe of Famagosta, of the Antique Writes Called Tamassus, a citie in Cyprus* (London, 1572). The newsletter is a translation of an eyewitness account written by a Venetian survivor of the siege and its aftermath. It was first recognized as a source by Robert Ralston Cawley in ‘George Gascoigne and the Siege of Famagusta’, *MLN*, xliii (1928), 296–300.

[5] *Letters sent from venice. anno. 1571 containing the certaine and true newes of the most noble victorie of the christians ouer the armie of the great turke* (London, 1571/2).

[6] *Letters*, sig. C3^{v}.

[7] *Letters*, sig. C3^{v}.

[8] See Tracey A. Sowerby, ‘Elizabethan Diplomatic Networks and the Spread of News’ in Joad Raymond and Noah Moxham (eds), *News Networks in Early Modern Europe* (Leiden, 2016), 321.

[9] Allan James Crosby (ed.), *Calendar of State Papers Foreign, Elizabeth, 1558-1589* (London, 1874), 569 (SP 70/121 f.42).