

The Circulation of Books between France, Italy and Beyond
University of Warwick / The Johns Hopkins University Venice summer school 2019

This session will discuss cultural exchange through the lens of book collecting and the circulation of books (and manuscripts) between sixteenth-century France and Italy and beyond. We shall consider some important book collectors and the ways in which they acquired and organised their books (e.g. Montaigne, de Thou, Jacques Bongars). We shall also think about ways of reconstructing the circulation and perusal of early modern books: what sources and tools are available for this? How does the study of individual books (copies) relate to the study of one or more collections? To what extent and in what way does the history of the book intersect with intellectual history, reception studies and/or the history of collecting?

In preparation, please read Montaigne's iconic chapter 'On books', in a French edition, or in John Florio's English translation or Girolamo Canini and Marco Ginammi's Italian translation (1633). The text can be easily located online (see below for suggested links and points to consider).

As samples of critical approaches, you may like to read Ian Maclean's chapter 'Sellers and Purchasers: Markets, Distribution, and Collection- Building' and/or, if you read French, my book chapter 'Des livres pour de Thou (et Pinelli)' (pdfs provided).

In order to make the seminar as relevant as possible for everyone, regardless of their home discipline, please take just a little time beforehand to reflect on your work with rare books (and manuscripts, if relevant) (see below).

Suggested reading and preparation:

- Montaigne, *Essais* II, ch. 10 'Des livres' / 'Of Bookes'. There are various editions and translations available. See for example:
 - o <https://artflsrv03.uchicago.edu/philologic4/montessaisvilley/navigate/1/4/11/> (reproduction a standard modern edition)
 - o http://guydepernon.com/site_4/PUBLIC-NUMLIVRES/ESSAIS/II-trad.pdf (in modern French)

For John Florio's English translation, see:

- o <http://www.luminarium.org/renascence-editions/montaigne/2x.htm>
- o <https://warburg.sas.ac.uk/pdf/ebh610b2456140A.pdf>

For Girolamo Canini's Italian translation, see Saggi di Michel sig. di Montagna, overo Discorsi naturali, politici e morali ... trasportati dalla lingua francese nell' italiana per opera di Marco Ginammi... (Venice, 1633)

- o Available via Gallica: <ark:/12148/bpt6k72078t>

What does the chapter 'On Books' of Montaigne's *Essais* (II, 10) reveal about his reading practices? To what extent does he treat books as material objects? As vehicles of cultural exchange?

- Ian Maclean, *Scholarship, Commerce, Religion: The Learned Book in the Age of Confessions, 1560-1630* (Cambridge: Harvard University Press, 2012), pp. 171-210 (Ch. 6 'Sellers and Purchasers: Markets, Distribution, and Collection-Building').
- Ingrid De Smet, 'Des livres pour de Thou (et Pinelli): collectionneurs, livres clandestins et sillons confessionnels', in *Les Labyrinthes de l'esprit. Collections et bibliothèques à la Renaissance. Renaissance Libraries and Collections*, ed. by R. Gorris Camos & A.

Vanautgaerden, *Travaux d'Humanisme et Renaissance* 551 (Geneva: Droz & Bibliothèque de Genève 2015), Part IV, chapter 2, pp. 229-53.

Whether you read just one chapter or both, please reflect on the approaches taken by either author: how broad is their scope? How do they delineate their field of enquiry? What kind of sources do they use?

- Making it relevant:

Please reflect on any challenges you have encountered in your own research in relation to the themes of these sessions. What are the drawbacks and advantages, for you, of working with directly with rare books and manuscripts vs. digital reproductions.

Feel free to bring one or two images, e.g. of problematic title-pages, ownership marks or annotations, bindings, from your own work that you would like to put to the tutors and your fellow students that invite us to reflect on methodological approaches or simple and sensible solutions (e.g. how do I quote this Latin imprint? Or: how far should I go in exploring the material or book-historical of source X as part of my investigation on Y?)