

EARLY MODERN ITALY

A comprehensive bibliography of works in English & French

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Baroque History Enterprises
5539 Columbus Place
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(902) 454-0566

4th Edition
February 2002

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EARLY MODERN ITALY: A COMPREHENSIVE BIBLIOGRAPHY

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The aim of the bibliography compiled below is to refute, once and for all, the notion that the Early Modern period of Italian history has been “forgotten” by historians. Its very existence will allow scholars and students greater ease of consultation, and should stimulate the growth of a field now in full flower. Quite apart from the huge, and often excellent production of Italian scholars, the period has attracted the talent and energy of thousands of authors who have published their work in the two principal languages of the western world, English and French. It is through these languages that a new generation of students and scholars can be introduced to this long and central epoch of Italian and European history.

This bibliography wishes to be exhaustive; that is, it aims to record the entire production of Italian history pertaining to the period (1550-1800) over the last 150 years, roughly the time that scholars have worked from archives. If I have missed something, it is not from lack of searching, and I would be delighted if readers could notify me of any lacunae or oversights. It is not my concern here to pronounce judgments on the quality of specific items on the list.

Choices

Even “exhaustive” bibliographies must make certain choices. I have listed studies, not published sources, except where they have been enhanced by critical introductions by editors. One arbitrary series of choices must relate to where exactly the boundaries lie between history and other disciplines. I have thus incorporated many titles dealing with art history, with single artists and works concerning important projects, but I have excluded publications devoted to the analysis of a single work, articles concerning the dating and identification of specific works, or dealing with interpretations of specific figures. I have ignored exhibition catalogues and collections of images where they are not accompanied by synthetic studies. Similarly in the language arts, I include studies of specific literary figures and their influence, but ignore discussions of single works or characters figuring in them. In science and philosophy, I have neglected to include the elaboration of single theories, or articles commenting on single examples of correspondence. These studies are more narrowly philological rather than historical, and their mass would swell this bibliography without making it much more useful.

The material listed below has been divided among ten headings; 1) General and Historiography; 2) Travel and Historical Geography, 3) Politics & Administration; 4) Economics and Demography; 5) Social Stratification & Behavioural Studies; 6) Religious History; 7) Language Arts and Erudition; 8) Music and Spectacle; 9) Beaux-Arts and Architecture; and 10) History of Science. General history includes syntheses both national and local, geography, travel literature and historiography. The section on Politics includes traditional political history, and public administration in its various branches, like justice, state finance and war. Economic history includes private and public finance and exchange, demographic and family history. Social Stratification I combine with studies of behaviour, deviance and crime, public assistance and so on. Religious history would appear to be the most homogeneous category, but in it I include most studies dealing with the Jewish minority. By contrast, cultural history embraces many different activities, which I have attempted to organize by separating philosophy, philology and the language arts from music, art and architecture. History of science is the final category. I have opted for a single citing of works, instead of citing the same work several times across different rubrics. This is somewhat arbitrary, I recognize; whether a work on religious imagery is slotted under religious history or history of art is difficult to assess. I will likely abandon this principle in future as the work grows in length and complexity.

Historiographical Trends

A rapid quantitative survey of the titles in each of the previous categories teaches us something of the major historical trends over more than a century. The most surprising finding is that French-language historiography dominated Italian topics until fairly recently. French historians consistently surpassed English-language writers in output until about 1960, even if one were to exclude the substantial amount of work devoted to Corsica. This is a tribute to the Ecole Francaise de Rome, a competitive “Grande Ecole” that sponsors scholarship of the highest level. The alumni of the school include Maurice Aymard, Gerard Delille, Gerard Labrot, Yves-Marie Berce, Jean Delumeau, Jean-Michel Sallmann, Françoise and Jean-Claude Waquet and others besides. Even before the turn of the last century, French historians were writing important works of political history, often the consequence of the weighty “theses” required by French universities. Art historians inescapably dealt with Italian subjects. French Catholics also produced numerous books and articles where real scholarship enhanced devotion, particularly at the turn of the century when the Dreyfus affair and the separation of Church and State in France heightened passions. This wave of fine scholarship paused suddenly in 1914, but recommenced with war’s end. Political, religious and cultural history continued to constitute the lion’s share throughout the 1920s.

In the 1930s a new current emerged, timidly at first. Economic history, the study of prices and exchanges, merchants and peasants began to gather momentum. As it did, French historians diversified their interests and their specializations. The war years marked another pause without inciting scholars to go into new directions. Then the 1950s witnessed a surge of economic and socio-economic history as the Annales school

historians in the wake of Fernand Braudel made Italian economic history one of its most important “chantiers”. Braudel’s disciples included Italian pioneers, Ruggiero Romano, Domenico Sella, Carlo Cipolla, who adopted the sources, the methods and the concepts of the French and popularized them in Italy too. French economic historians took over the academy in the 1960s, though they never constituted the majority of productive scholars. French art and literary historians discovered the charms of the Baroque aesthetic in the 1960s simultaneously. Those two rubrics accounted for 2/3 of the titles in Italian history produced in French, and their sway throughout the Western world was considerable.

French historiography diversified again in the 1970s, as “social history” ceased to refer automatically to economic life and social class. Instead, a new sensitivity to anthropological models focused many minds on the notion of “mentalities” proper to early modern Europe. We began to see the new application of quantitative methods and anthropological concepts to political history too, which acquired new depth. These tools of investigation showed their worth across a wide array of topics. Even art historians discovered markets, patrons and religious sentiments, and the serial exploitation of archival documents. The 1980s saw a stabilization of those patterns, with socio-anthropological studies and religious history progressing the most quickly, alongside studies of art history.

Stability is the impression one derives from the titles over the last decade. There has been a resurgence of interest in political institutions and the history of science, as historians investigate clienteles and rhetorical tools. Scholars are moving away from economic topics. Elsewhere there is considerable stability. If the production is stable in absolute terms, however, it loses ground relatively to English-language studies. Even French and Italian scholars are choosing to publish some of their studies in English. Italian scholars who hesitated between the two international languages until the 1970s now publish outside Italy primarily in English. Where French-language studies accounted for about half of the total in 1960, and then one-third in the subsequent decades until 1990, they now account for about 30%. Given that the French-language population stands at 75 million as opposed to 400 million Anglophones, this activity is still well above its weight, and in my view, it is more consistently high-quality thanks to their emphasis on archival sources over literary texts and theories. Nevertheless, while French-language scholarship is still a crucial instrument in Italian history, it no longer commands the attention it once did.

Studies published in English were long aimed at the “gentleman” reader of political and cultural history, with Catholic devotional studies comprising a modest part of the whole. London appeared more often as a place of publication than the United States at least until the 1920s, and both of them combined constituted but a fraction of French-language studies. The 1930s saw the first hint of a swell in this scholarship, in religious and cultural history especially, along with the history of science. Italian immigrants to the United States were generally not well educated and were still quite peripheral to the academic world. There was no modification of intellectual interest in Italian history before 1950.

In the decade after 1950 this production more than doubled! Most of it was comprised of art history. Italian art, architecture and music are central to the Western canon, and the expansion of arts faculties in those years meant that scholars of conventional fields were in high demand. Political history kept pace with the expansion as well. These trends began to broaden in the course of the 1960s, as the influence of French economic and social history infiltrated the United States and Britain, later than in Italy itself. Science history was always important to the canon. As the university experience underwent a process of democratization on both sides of the Atlantic, interest in Italian history grew with it.

Since then, the production in English continues to grow. In the 1970s, titles in art, music and literature still constituted the leading rubric, with political, economic and religious history sharing most of the rest. English-language scholars still thought of themselves as “Renaissance” specialists, with most of the work focusing on the sixteenth century, until 1600 or 1620. Nevertheless, the interest in social and economic history was new, multiplying threefold in that decade. North American historians were beginning to discover “mentalites” at that time as well. The new pattern quickened in the 1980s as new currents of social history became central to the English-speaking academy. In the 1990s, economic history ceased to be fashionable, and the interest in cultural history and its canon leveled off. An interest in anthropological and behavioural history became the new cutting edge, often inspired by French intellectuals like Michel Foucault. Ironically, given his empirical shortcomings, he has not the place in France that he has acquired in the United States where archival training is often summary or lacking altogether even at the most advanced levels.

If traditional Renaissance history is in decline, the history of Early Modern Italy continues to expand, and is becoming a field of enquiry where there are still new and important questions to investigate for the first time. French-language production has doubled in the last half-century; English-language production has tripled. It is now poised to become a central field of enquiry in Western civilization.

A note on accents: Given the unpredictability of the transformation of accents from one programme to another, I have had to dispense with them altogether.

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