

From Manuscript to Print: Book Culture and the Antiquarian Tradition

Research Workshop

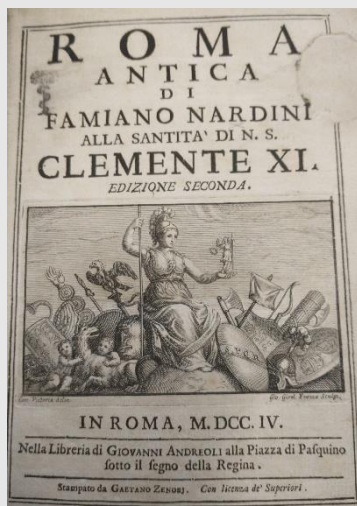


"Rovine del tempio creduto della Concordia sulla salita di Campidoglio", from *Varie vedute di Roma* (first published in 1745), by Giovanni Battista Piranesi (1720-1788).
Biblioteca Rector Machado y Nuñez.

Date: Saturday, 27 November 2021, From 9.45 to 17.00

Location: Theatre room, Mandela Building, Southlands College, University of Roehampton, Roehampton Lane, SW15 5PH

Organisers: Dustin Frazier Wood and Marta García Morcillo



Abstract: Books preserve and transmit knowledge and memories from the past. They are objects that can be loaded with intrinsic, material and aesthetic value. Their fragility also raises questions about the need to protect them from destruction and oblivion. This workshop explores from a cross-disciplinary perspective the antiquarian tradition, and what we can learn from manuscript and print culture from antiquity up to the 19th century. The aim of the workshop is to approach specialised, yet also versatile and complementary areas of study and their methodologies to research students, scholars and anyone interested in books as objects, agents and protagonists of art and knowledge. This initiative is the first collaborative event hosted by the new Roehampton Research and Knowledge Exchange Centres in History and Classics and Literature and Inclusion.

Title page of Fabiano Nardini, *Roma antica*, Roma 1704. Hellenic and Roman Library.

Programme:

9.45. *Coffee/Tea*

10.00: Introduction to the workshop

10.15-11.00: Marta García Morcillo (Roehampton): "The Value of Books and the Status Market in Ancient Roman Society"

11.00-11.45: Xavier Espluga (Univ. Barcelona): "From Patronage to Market: Manuscripts/books on Roman Inscriptions and Ancient Rome"

11.45-12.30: Charo Rovira Guardiola (ICS, London): "The Evolution of Roman Archaeology between the 17th and 19th centuries through the Illustrations of Famiano Nardini's *Roma Antica*"

12.30-13.30: *Lunch break*

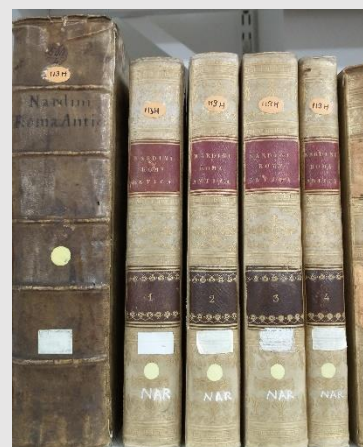
13.30-14.15: Anouska Lester (Roehampton): "Playhouse Palaeontology: Locating Early Modern Performance in Manuscript and Print"

14.15-15.00: Bethan Davies (Roehampton): "Receiving Receipts: Early Modern Recipes in Manuscript and Print"

15.00-15.30: *Tea/Coffee break and Historical Recipe Practice*

15.30-16.15: Dustin Frazier Wood (Roehampton): "There and Back Again? Manuscript Facsimiles and Antiquarian Book Culture in England"

16.15-17.00: Final debate with audience



The End



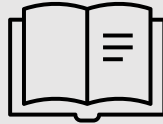
Attendance is free, yet numbers are limited. To attend the event, please follow the registration link or scan the QR:

[From Manuscript to Print: Book Culture and the Antiquarian Tradition | Roehampton University Online Store](#)

For more information: Marta.Garcia-Morcillo@roehampton.ac.uk



Summaries of sessions:



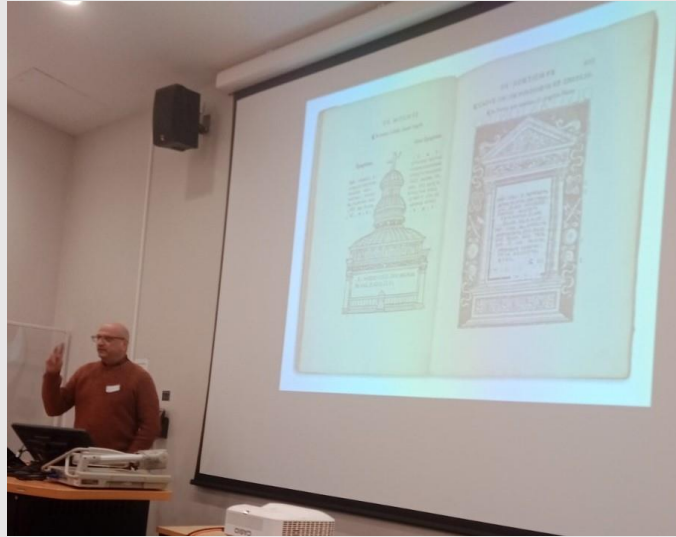
Marta García Morcillo (Roehampton): “The Value of Books and the Status Market in Ancient Roman Society”

In ancient Rome, books either as papyri rolls or in the codex format, became valuable objects of collection and display, but also of criticism as symbols of social status and ascension. This paper will look at the impact of the materiality of the book and its circulation on ideological and moral discourses about the acquisition and transfer of knowledge in relation to social identity and distinction. A historical comparative look will allow us to explore the relationship between price, value and quality, and deepen the debates about the incommensurability and reproductivity of manuscripts.



Xavier Espluga (Univ. Barcelona): “From Patronage to Market: Manuscripts/Books on Roman Inscriptions and Ancient Rome”

During the Renaissance there was a huge interest in ancient Rome. Texts and images from classical times were requested by patrons and collected in manuscripts by scholars and scribes, but a go-between was needed to connect these two groups of people, so networking was a key issue in the production of antiquarian and epigraphic manuscripts. Printed books, however, changed the paradigm, as the editor relied on the market, created by a wide audience that requested this new cultural 'product'. I will illustrate the transition from patrons to market with two sets of manuscripts/books.



Charo Rovira Guardiola (ICS, London): “The Evolution of Roman Archaeology between the 17th and 19th Centuries through the Illustrations of Famiano Nardini's *Roma Antica*”

The aim of this paper is to provide an overview on how the development of archaeology as a discipline had an impact on the graphic representations of the city of Rome through two editions of one of the most well-regarded books on ancient Rome: Famiano Nardini's *Roma Antica*. It was first published posthumously in 1666 and subsequently republished in 1704, 1771 and finally between 1818 and 1820. Despite the frantic activity in the field of topography and archaeology of Rome in the seventeenth and eighteenth centuries, Nardini's work still held its relevance at the beginning of the nineteenth century, as shown by the fact that the 1818-20 edition was edited by the pioneering archaeologist Antonio Nibby with illustrations by Antonio de Romanis.



Dustin Frazier Wood (Roehampton): “There and Back Again? Manuscript Facsimiles and Antiquarian Book Culture in England”

British antiquarian culture of the 16th, 17th and 18th centuries developed approaches to the study of manuscripts as texts and objects that continue to shape book history and academic research today. While antiquarian culture is closely associated with the emergence of scholarly editing and the production of vast numbers of monumental printed texts and reproductive prints, antiquaries also regularly engaged in the production of manuscript facsimiles. This session will explore the professional, aesthetic, practical and nostalgic motivations that led antiquaries to create facsimiles in manuscript even as they championed and developed woodcut, copperplate and typeset printed alternatives. In doing so the session will raise questions about the ways in which ideas of authenticity and originality that

antiquaries grappled with centuries ago continue to shape ideas about the 'value' of manuscripts and printed books.



Anouska Lester (Roehampton): "Playhouse Palaeontology: Locating Early Modern Performance in Manuscript and Print"

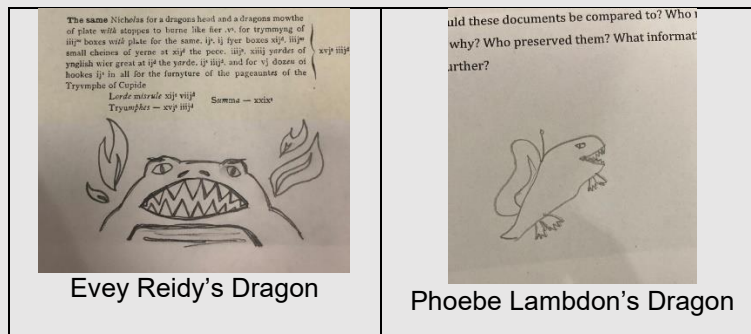
Early modern performance produced and relied on a huge range of documents, from inventories to play-texts, letters to playbills. Since relatively few of these documents survive today, researching performance necessitates negotiating lacunae and loss. I consider how various forms of document mediate historical performance, using palaeontology as a metaphor for interrogating concepts of preservation and loss. I focus particularly on performed creatures of the 16th and 17th centuries, such as dragons, monsters, and griffins, and consider how their remains are "fossilised" in manuscript and print. My inspiration for this paper comes from Matthew Steggle's 'They Are All Fossils: A Palaeontology of Early Modern Drama' (2020). The fossil metaphor helps me to think about how historical performance is preserved and mediated. We might think about the live performance as a creature that only lives for the duration of the event. After the performance, only traces remain. A script could be thought of as the bones of the performance: it gives us an outline and structure without telling us what it looked like. Costumes (or inventories of costumes) are the soft-parts (flesh, feathers) of the performance: they tell us what it looked like but are only rarely preserved.



Denys van Alsloot, *The Ommegang in Brussels*, 1615, © Victoria & Albert Museum

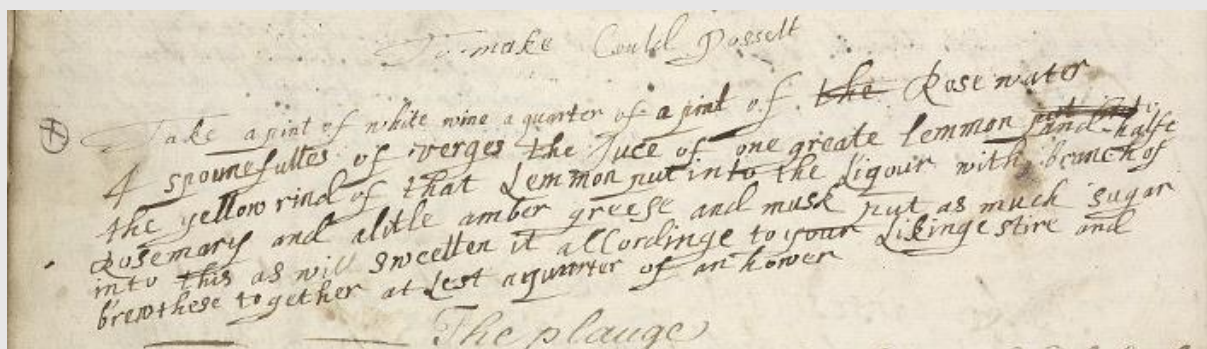
Once I had introduced the fossilised traces of performance via a sixteenth-century griffin, I invited participants to examine the representation of dragons in a selection of performance

documents: a painting, an account book, and a dramatic text. Each document mediates performance in a different way (and is of course mediated further through digitisation and printing as a handout). Each participant imagined their own unique dragon based on the available evidence.



Bethan Davies (Roehampton): “Receiving Receipts: Early Modern Recipes in Manuscript and Print”

I consider the capacious genre of the early modern receipt book. A broader signifier than the modern recipe book, this was a textual form with variable content, including recipes for the preparation of medicine, cosmetics, drinks, and foodstuffs. I examine early modern recipe collections as curated texts which track female lines of ownership across generations and display gendered discourses of domestic expertise. I explore receipt books in both manuscript and print to reflect on the intersections, commonalities, and divergences between the two media, and evidence for networks of transmission and knowledge exchange.



The workshop also includes a practical exercise, in which participants are given the opportunity to encounter two early modern recipes for a 'sack posset' (very much akin to our modern egnog), and reflect on the imaginative processes of reconstruction based on textual evidence. The workshop also involves some practice-as-research in which participants can make their own 'posset' to enjoy, while reflecting on trials and tribulations of adapting an early modern recipe for modern use.

