Preface

The universal practice of selecting and excerpting, summarizing and canonizing, arranging and organizing texts and visual signs, either in carefully planned and lavishly decorated manuscripts or in roughly prepared and poorly bound modest leaves meant for personal use, is common to all manuscript cultures. Determined by intellectual or practical needs, this process never has neutral outcomes. The resulting proximity and juxtaposition of formerly remote content challenges previous knowledge, triggering further development and raising new questions: anthologies and collections have an overt or at times subtle subversive power that can give birth to unexpected changes and even drastic revolutions. The new books emanating from all this mark advances in knowledge transmission and renew book culture.

The papers collected in this volume are dedicated to manuscripts deriving from these processes of selection, collection, and reorganization. What these manuscripts all have in common is that they are made up of more than one text and have been planned and realised for a single project with one consistent intention; as a result, they are usually made of a single production unit.[1] We call such manuscripts 'multiple-text manuscripts' (MTMs).[2]

This volume provides substantial follow-up to the research work on MTMs carried out in Hamburg at the Forschergruppe 963: Manuskriptkulturen in Asien und Afrika (2008–2011) and at the Sonderforschungsbereich (SFB) 950: Manuskriptkulturen in Asien, Afrika und Europa (2011–2020), both funded by the German Research Foundation (DFG). The high point of this research was the 2010 conference on 'One-volume libraries' convened on the eve of the establishment of the

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1 The recent development of an in-depth reflection on the stratigraphy of manuscripts has brought about a more sophisticated distinction of the features permitting identification of the 'production units' from which they were made (and the consequent 'circulation units'). For simplicity, the intuitive terms of 'project and intention' are used here. As a background to stratigraphic codicological analysis, the fundamental reference is Andrist et al. 2013 (an English revised and expanded version will appear in 2020).
2 The form 'MTM' is used henceforth. MTM is thus opposed to 'composite manuscript'. Both terms usefully disambiguate the traditional expression 'miscellaneous manuscripts', which covers without precisely distinguishing both MTM and 'composite manuscripts'. The felicitous term MTM was coined by Harunaga Isaacson in the course of the activities of the Forschergruppe 963 and it was eventually adopted in the Sonderforschungsbereich 950.

collaborative research programme SFB 950.[3] Most of the conference papers featured in *One-Volume Libraries: Composite and Multiple-Text Manuscripts*, and has since become a yardstick in the research field of MTMs. The volume specifically focused on the complex relationship between MTMs and composite manuscripts, in which the distinction of single production units plays the essential role.[4]

The aim of the present volume, though different, is complementary to the previous work. It focuses on the production of MTMs—at the exclusion of composite manuscripts—by investigating concrete case studies from various cultural contexts, for this to be grasped in detail. The essays collected in this volume deal with manuscripts planned to comprise 'more than one text' as well as those planned to grow and become MTMs—irrespective of the MTM's content i.e. the description of the natural world and related recipes, astronomical tables or personal notes, documentary, religious, and highly revered holy texts. Codicological and textual features of these manuscripts reveal how similar needs received different answers in varying contexts and times and contribute from this specific angle to our understanding of a common grammar of the book.

The thirteen papers in this volume present a vast array of case studies and offer a large selection representative of manuscript cultures in the common era throughout the entire world—from China to India and the Islamic world of Asia, Spain, and Ethiopia, to the Christian world of Antiquity, and its Coptic and Medieval European phases.[5]

The contributions take on the evidence—'paracontent', 'guest texts' or 'additional texts',[6] arrangements of discrete textual units, in their 'sequence' with-

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3 This research was carried out at the Cluster of Excellence 'Understanding Written Artefacts' funded by the German Research Foundation (Deutsche Forschungsgemeinschaft, DFG), and within the scope of the Centre for the Study of Manuscript Cultures (CSMC) at Universität Hamburg.

4 See Friedrich / Schwarke 2016. In the meantime, MTMs have attracted further attention; among the most recent publications see, for instance, Corbellini et al. 2018; Vine 2019. The essays collected in Crisci / Pecere 2004 remain essential contributions.

5 Almost all contributions in the volume have been based on papers presented at the conference 'The Emergence of MTMs', held on 9–12 November 2016 at Universität Hamburg. The organizing committee comprised Alessandro Bausi, Christian Brockmann, Philippe Depreux, Michael Friedrich, Cécile Michel, Jürgen Paul, Jörg B. Quenzer, and Eva Wilden. The final editorial committee consisted of Alessandro Bausi, Michael Friedrich, and Marilena Maniaci. Papers by Sonja Brentjes, Nikolay Dobronravin, Paolo Divizia, Alexandra Gillespie, Donald Harper, Andreas Lehnardt, Marilena Maniaci, Lara Sels, Niek Veldhuis, and Ronny Vollandt, could not be included in this volume. Conversely, the contribution by Patrick Andrist was not presented at the conference.

6 For the definition of 'paracontent', see Ciotti et al. 2018; for 'guest text' see Gumbert 2004, 32 and 42; and for 'additional texts' see Petrucci 1999 on 'microtesti avventizi'.

in a single manuscript and their 'distribution' within a corpus respectively, engendering different and variously defined text types ('canon', 'anthology', 'chrestomathy', 'florilegium', 'excerpta', 'epitome', and even 'bybliotheca' in its narrow sense, characterised by different degrees of modularity), and the several dynamics that determine grouping, sequence, arrangement, as well as the selection and adaptation of texts. The authors deal with one of the main tasks carried out in a manuscript culture by a MTM, that is to fix the intellectual production of a given time, plan to transmit it to the future, and interact with that transmitted from the past or excerpting and adapting new materials of different provenance from different linguistic and cultural domains. This goal is achieved by putting in direct, physical contact, and consequently in conceptual proximity, different knowledge from different times, places, and contexts, causing hybridizations, new alchemies, and new interpretations, by transferring mental assumptions to the physical level and vice-versa. In facilitating this, MTMs have played a most important role in human culture.

While in some research areas the form, content, and meaning of MTMs have already been thoroughly addressed—for instance, in classical Greek, German, Romance (with refined elaborations on the concept of 'canzoniere'); Medieval Latin, and Byzantine studies, with elaborations on a large numer of MTM subvarieties (for hagiographic, liturgical, and canonical writings, see for example 'menologion', 'calendar', 'menaion', and 'lectionary')—in other research areas the work still is at its very beginning.

The papers here concern individual undertakings or collections of texts prompted by the initiative of individuals (as in the extreme case of 'Personal Multiple-Text Manuscripts in Late Medieval Central Europe: The 'Library' of Crux of Telč (1434–1504)' by Lucie Doležalová), or originated in a courtly context (as in 'The Prince and the Scholar: A Study of two Multiple-Text Manuscripts from Fifteenth and Sixteenth Centuries Morocco', by François Déroche; 'Some Poetic Multiple-Text Manuscripts of the Byzantine Era', by Francesca Maltomini; 'Rolling Stones do gather: MS Istanbul Aya Sofya 3610 and its Collection of Mineralogical Texts' by Lucia Raggetti).

Other studies take on the emergence of innovations that had a long lasting impact on the future development of specific text types, faced with difficult challenges and extraordinary fortune (as with e.g. 'The Eusebian Canon Tables as a Corpus-Organizing Paratext within the Multiple-Text Manuscript of the Fourfold Gospel' by Matthew Crawford),[7] or those which had profoundly significant conse-

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7 See now on this topic Crawford 2019 and the forthcoming Bausi et al. 2020.

quences for an entire book culture (e.g. 'The Ninth-Century Coptic "Book Revolution" and the Emergence of Multiple-Text Manuscripts' by Paola Buzi).

A series of contributions take the form of broad overviews of large or peripheral, still less explored traditions, where MTMs are addressed for the first time ever ('Functions of Multiple-Text Manuscripts in India: The Jain Case' by Nalini Balbir; 'Multiple-Text Manuscripts in Medieval China' by Imre Galambos; 'Text Collections in the Arabic Manuscript Tradition of Harar: the Case of the *Mawlid* Collection and of *šayḫ* Hāšim's al-*Fatḥ al-Raḥmānī*' by Alessandro Gori; and '"*Dichos bien hermanados*". Towards a Typology of Mudéjar and Morisco Multiple-Text Manuscripts' by Nuria de Castilla).

Two essays deviate from the prevailing literary character of the case studies considered in the volume, introducing scientific manuscripts with astronomical tables ('Mathematical Astronomy and the Production of Multiple-Texts Manuscripts in Late Medieval Europe: a Comparison of BnF lat. 7197 and BnF lat. 7432' by Matthieu Husson), and texts of a specifically legal character ('The Development of Arabic Multiple-Text and Composite Manuscripts: The Case of *ḥadīth* Texts in Damascus during the Late Medieval Period' by Konrad Hirschler).

Finally, the contribution 'Concepts and Vocabulary for the Analysis of Thematic Manuscript Books: the Example of Greek *Adversus Iudaeos* Books' by Patrick Andrist attempts to provide an innovative analysis of the guiding features for the study of MTMs (and also composite codices) as 'thematic books', based on an original theoretical reflection including the proposal of a specific terminology.

Aside from the specific conceptual approaches and the more or less conscious and refined application of the most advanced achievements of codicological research (that are presupposed but not necessarily always in the focus of the issues and case studies presented in this volume), the authors have empirically observed and described concrete MTMs in an attempt to comprehend the multifarious factors and circumstances, needs and intentions, that determined their production and emergence within their own manuscript culture and their specific historical and cultural circumstances.

A final reflection may elucidate why the 'emergence of the MTMs' was proposed as a topic. The debate was ignited by the intuition that the twofold sense of 'collection'—as 'collection of manuscripts' in a library or in an archive, and of 'collection of texts' in the MTMs—has huge heuristic potential. This perspective places the manuscript at the centre of a vast and intricate network of relationships among manuscripts and texts and addresses the issues of the MTMs from a physical, typological, and comparative point of view. In so doing, the case of multiple production units collected in a single volume (largely dealt with in *One-Volume Libraries*) represents an intermediate case. Once disposed of it,

remaining within the realm of MTMs as opposed to actual libraries enables an improved understanding of the relationship between texts and one or more manuscripts as a 'double articulation' within 'collections'.[8] In this double articulation, the first level is represented by the semantics deployed by MTMs, that is, the new meaning and new features MTMs acquire after single texts are grouped in one volume: this grouping enables a theoretically unlimited possibility of combinations, which, if randomly applied would ideally result, should time, material, and working force be available, in a real 'Library of Babel'.[9] Yet, we observe that culture, settings, patterns, and use, carefully select and determine specific forms of MTMs which are the result of precise choices and match specific needs of manuscript cultures. MTMs are therefore a key tool—like few others—for understanding processes of knowledge organization and social practices related to book use. In the substantial *continuum* from single texts to MTMs and to libraries, MTMs emerge as the most fascinating objects, in which the physical limits of the artefacts necessarily make the intention of the producers and of the users clear, crucial, and distinct.

The topic of MTMs is so complex that we cannot expect this volume to have anything like the last word on them. We are confident, however, that the papers collected here, all valuable in themselves, make a substantial contribution, from a coherent perspective, to the enhancement of research on this vital and vivid topic.

The Editors
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8 As is well known, the 'double articulation' (or 'duality of patterns') of language was proposed by André Martinet in his path-breaking *Éléments de linguistique générale* (Martinet 1960): the first level consists of an unlimited set of semantic units and the second level in a limited set of phonological units. We are aware that every application of concepts developed for specific fields has its limits and must be cautiously applied; yet, these comparisons, *cum grano salis*, are fruitful and legitimate.

9 The obvious reference is to the short story 'La biblioteca de Babel', first published in 1941 by Jorge Luis Borges in the collection *El jardín de senderos que se bifurcan* (Borges 1941).

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